This number shows

125 SMART VOGUE PATTERNS

and the Autumn

MATERIALS *and* TRIMMINGS

THE VOGUE COMPANY
CONDÉ NAST *President*

OCTOBER 1, 1912

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To be found at the best Millinery Shops in the leading cities

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452 5th AVENUE, NEW YORK CITY

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Touring Car.

The Big Six with 52 Horsepower

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A vehicle so comfortable that rough roads do not tire you; so beautiful that you take pride in it wherever you go. A machine you can trust everywhere, and always. When you buy a Locomobile Big Six, you buy satisfaction, service and safety.

Beauty of low, graceful lines and sweeping curves. Luxury of Appointments, Equipment and Finish.

The most powerful Locomobile model ever built.

A Big Six, but not too big. Roomy, but convenient; impressive, but graceful.

Comfort of Ten-Inch Upholstery, long wheel-base, long elastic alloy steel springs, and perfect balance.

Four speeds, seven bearing crank shaft, and bronze motor-base.

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The most efficient and completely developed electric lighting system. Air compressor for inflating tires. Quick detachable-demountable rims. Ventilated windshield. Disco starter for starting motor. 1913 folder on application.

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THE BEST BUILT CAR Locomobile IN AMERICA

Best & Co.

Women's Wear

WE take pleasure in directing the attention of the public to the opening of our Departments devoted to the Sale of

Women's Coats, Suits, Millinery, Shoes and Underwear

Heretofore we have carried in stock only Children's and Misses' sizes; but in response to a steadily increasing demand, we have extended these departments to include all sizes.

This places us in a position to now give the same smart styles, exclusive designs and superior service to our women patrons as we have in the past given, and shall continue to give, to Children and Misses.

Fifth Avenue **At Thirty-fifth Street, N. Y.**

"Isn't it splendid that I don't have to stand hour after hour for my dress fittings since I owned a Pneu Form."

The Greatest Dressmaking Comfort of the Century

Pneu Form

The Pneumatic Dress Form

SIMPLY inflate *Pneu Form* inside your fitted waist lining and before you stands YOU. It is the simplicity of perfection and the perfection of simplicity in dress forms. Can be inflated in less than one minute by placing the lips to the valve and gently blowing. When inflated *Pneu Form* retains its form indefinitely.

With *Pneu Form* you eliminate once and for all the irksome, unpleasant duty of standing hour after hour for dress fittings. The telescope standard rod can be adjusted to the exact height of the person whose figure is to be reproduced. Thus *Pneu Form* is a perfect skirt form. By substituting the waist lining of the person to be fitted, one *Pneu Form* serves for the dressmaking and repairing needs of all the feminine members of a family.

With a *Pneu Form* and a properly fitted lining it is possible to complete a most elaborate gown without a single try-on.

It's You

Write for new interesting booklet "It's You," edition C-3, giving full description and prices.

The Pneumatic Form Co.

557 Fifth Avenue (near 46th St.) New York

Pneu Form is sold in many First-class Stores.

When not in use Pneu Form may be deflated and packed away in the little box base which holds it all.

New Fall Models Misses' Tailored Serge Dresses

Misses' sizes, 14 to 20 years.

No. 1308—Smart Dress of fine English serge, in navy, brown, black or white, also black and white check worsted, set-in sleeves, collar and cuffs of satin, vestee of net, with lace edging, crochet buttons, girdle and loops of silk braid; gored skirt with fold forming tunic effect; waist silk lined..... **18.50**

No. 1308a—Same model of English Corduroy or velveteen, in black, navy, brown, taupe or green..... **24.50**

No. 1310—Stylish Dress of fine English serge, in navy, or black, Robespierre collar and bow of satin, shadow lace jabot, half belt effect in back, bone buttons, front and back of dress trimmed with black silk hercules braid..... **18.50**

No. 1310a—Same model of imported corduroy or velveteen, in black, navy, brown, taupe, or green..... **29.50**

No. 1312—Dressy model of imported English serge, in navy, black or brown, sleeves set in with silk piping, vestee, detachable collar and cuffs of handsome embroidered batiste, girdle and sash of satin, silk braid buttons; new model skirt with panel back, waist silk lined..... **29.50**

No. 1312a—Same model of imported corduroy or velveteen, in navy, brown, green or taupe..... **29.50**

No. 1314—Dress of imported English serge, in navy, brown, black or white, also black and white check worsted, set-in sleeves, detachable white linen collar trimmed with real Irish lace; gored skirt, with peplum bound with satin, silk covered buttons **18.50**

No. 1314a—Same model of imported corduroy or velveteen, in black, navy, brown, green or taupe..... **29.50**

No. 1316—Smart Dress of fine quality English serge, in navy, black, brown or white, also black and white check worsted, set-in sleeves, cuffs of satin, loops of silk hercules braid, detachable collar and buttons of hand-embroidered linen; gored skirt, panel back..... **14.50**

No. 1316a—Same model of English corduroy or velveteen in black, navy, brown, green, or taupe..... **24.50**

Fall and Winter Style Book "Correct Dress" mailed out of town upon application to Dept. H.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Sts., NEW YORK

Fascinating Autumn Blouse Fashions
from the Wanamaker Blouse Shop

WHAT are the new blouse fashions? And what are the new suit fashions? These are the all-important topics discussed over the teacups. Later, women will begin to think of afternoon and evening gowns, but the smart street suit and the accompanying blouse must come first of all.

The blouses reproduced here are adaptations and copies of the very newest Paris models.

Each one shows that fascinating feminine frilliness which the French know how to impart with softening effect, to their most tailored waists.

The Little French Blouse Shop

where original Paris blouses of the newest and most exclusive kinds make their first American appearance, is exhibiting some new blouses,—combinations of French daring, real beauty and perfect taste.

In the Japanese Shop

are the most attractive kimonos of Japanese silk or silk crepe, beautifully hand-embroidered. Many of these, such as those bearing the crests of the Seven Shoguns, are exclusive with the John Wanamaker Stores.

Chinese Mandarin coats which are worn as evening wraps are to be had at $13.50 and upward.

V-403.—Charming blouse of chiffon over net. The vest effect is of white chiffon; there are cuffs of white chiffon at the wrists, and the jabot of shadow lace is finished with a velvet bow. In blue and white or black and white. The chiffon is in a new and exceedingly pretty check. $9.

V-407.—Blouse of crepe meteor with the fashionable high stock collar and deep cuffs. The tailored jabot is plaited so as to show the white satin facing. Tiny rhinestone buttons. In taupe, navy blue or black. $7.50.

V-408.—This smart new blouse is of heavy white messaline with inset of blue chiffon. Shadow lace over chiffon gives a broad shoulder effect which is heightened by the new sleeves set in a little above the elbow. May be had also in taupe messaline combined with sage green chiffon. $10.

V-405.—Dainty Japanese kimono made of silk and lined with silk and hand-embroidered with pretty flower sprays. Kimonos have real Japanese roll at the foot and broad sashes with fringed ends. Light blue, lavender, rose, pink, red and navy blue. $10.

V-402.—The upper center blouse is an excellent reproduction of one of the prettiest of the new French Robespierre blouses. It is made up in white crepe de chine and has the new straight yoke in the back. $5.

V-404.—Short matinee of hand-embroidered Japanese silk with silk lining. Rose, light blue, lavender, pink, navy blue or red. $6.50.

V-406.—Dressing gown of hand quilted Japanese silk, snug and warm for winter wear and yet very light. May be had in navy blue, or red lined with red; black lined with lavender; gray lined with gray; also light blue, pink, or lavender, $7.75.

JOHN WANAMAKER
NEW YORK

What the Progressive Woman Wants to Know
About The John Wanamaker Store

V 401—An exceptionally graceful French negligee of accordion plaited crepe de chine. The coatee of fine Oriental lace is caught with two Jeanne Lanvin roses of crepe de chine and chiffon and the girdle is of braided crepe. The gown is an exclusive one just arrived from Paris. $85.

OF late years the term "ready-to-wear" has fallen into disrepute, principally because the garments offered as "ready-to-wear" by the majority of costumers, were absolutely unfit to be worn without the most complicated sorts of alterations. This made the getting of such a dress more tedious and less satisfactory than having costumes made by a tailor or dressmaker. For this reason women have grown to dislike and distrust this much-abused phrase.

Suppose, however, that you could feel absolute confidence in a store, confidence in the quality of materials, the goodness of workmanship, the newness of the styles, the perfection of the cut, would it not be a pleasure to buy your clothes all ready-to-wear—ready to be put right on? No worry about dressmaker's appointments, no worry as to whether such and such a style will be becoming, or whether this color will combine harmoniously with that. Just the simple choosing of the right frock from among dozens of pretty ones.

Such Confidence You May Have in the Wanamaker Costume Salons

We do not say that our dresses will fit absolutely without alterations for we cannot pretend to fit each individual figure, but we do say that our gowns are cut over the best patterns procurable—patterns that have been tried and tested and found to be right.

As to newness of style—we make no reservations. As quickly as a new idea flashes on the fashionable world of Paris—it is cabled to us, through our Paris office. From the ateliers of Doucet, Poiret, Callot, Worth, Paquin and other great French dressmakers, we import the original creations of these artist couturiers.

Naturally this influence of Paris on the American made dresses can hardly be estimated. You can see it in the dozen and one little originalities which distinguish Wanamaker dresses from all other dresses.

So when next you think of a ready-made dress, think not of any ready-made dress, but of a Wanamaker costume—so excellent in every way that the most fastidious woman could wear it without desiring to change it in the slightest degree.

V 408—Smart suit of velour de laine so much worn in Paris. The revers and collar are of black velvet and there is a narrow belt of black velvet across the slightly shirred back of the skirt. In gray with black stripes or black with gray stripes. $75.

V 409—The high stock collar and use of many buttons on this smart charmeuse frock gives it the new military effect. The graceful draping of the skirt, however, and the dainty jabot of cream lace take away any hint of severity. In black charmeuse with touches of mahogany, navy blue with white, or taupe with white. $37.50.

JOHN WANAMAKER
NEW YORK

VOGUE

for the rest of the year for one dollar

You who are only an occasional reader may have VOGUE for the rest of the year for $1. For every dress, or entertainment or social problem that can occur during the remainder of this year you will have an immediate answer

"Where and How shall I do my Fall Shopping?"

The Shopping Number tells you.

"Will the winter gown I plan to buy be the gown I ought to buy?"

The answer is in the Winter Fashions Number.

"What shall I say about the season's plays?"

Let the Dramatic Number help you.

"How shall I find the right gift and the novel gift?"

The Gift Number has it.

"That Dreadful Christmas Problem"

Let the Christmas Number and the Shopping Department lift the whole burden of it.

"What are the fashion suggestions for the new year?"

With the January 1st Number you will be the first to know them.

VOGUE
New York City

On receipt of this certificate please credit me with fifty cents in accordance with your special offer to new subscribers. Send me Vogue for the rest of the year and the January 1st issue. I will send the balance—$1—on receipt of the second number.

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This is a 50 cent certificate offered to help you form the VOGUE habit. VOGUE credits you with 50 cents on its receipt. You send the balance—$1—later.

Six copies of VOGUE—copy price $1.50—for $1 to any new subscriber who mails this certificate now. Send no money, merely sign and mail.

PRESENTING THE NEW EVENING WRAPS AND TRAVELING COAT FOR AUTUMN

New charmeuse evening wrap; draped model. Has a long bishop collar of chiffon and severe revers of the same material. This wrap can be furnished in black with white chiffon and lined to match in satin, and in taupe with pearl gray chiffon and lining to match of satin. $75.00

Black chiffon velvet, afternoon and evening wrap. Doucet model. It is lined with lustrous soft satin, and has a long collar of Marten dyed raccoon. $97.50

Smart London service coat made expressly for Bonwit Teller & Co., of the finest imported soft English tweed and Scotch mixtures. Suitable for motoring, traveling, and street wear. $35.00

BONWIT TELLER & CO. are prepared to meet every demand of women wishing the smartest and newest wraps and coats for the Autumn and Winter Seasons

BONWIT TELLER & CO.

Fifth Avenue at 38th Street - - - - NEW YORK

April 16, 1912
Madame Gardner, Manager,
Le Papillon Corset Company,
26 West 38th St., New York City.
Dear Madame:—Your corset is really delightful. It conforms to the figure beautifully and contains every quality that could be desired in a perfect corset.
Sincerely yours,
BLANCHE RING.
(Leading Lady in "The Wall Street Girl.")

Madame Gardner, Manager,
Le Papillon Corset Co.,
26 West 38th St.,
New York City.
Dear Madame:—I never thought a corset could be made so perfect and so thoroughly comfortable as Le Papillon. It combines every quality of a faultless corset and I do not think it possible to improve upon it.
Yours very truly,
BLANCHE DUFFIELD.
(Prima donna in the All Star Cast "The Pirates of Pentzance.")

Dear Madame Gardner:
I received the corsets today and am delighted with them. They are most comfortable to wear and the fit is perfect. I shall take the greatest pleasure in recommending Le Papillon corsets to my friends.
Thanking you very much for your kind attention.
Yours very truly,
MOLLY PEARSON.
(Leading lady in the New York Production of "Bunty Pulls the Strings.")

My dear Madame Gardner,
80 East 45th St.
I had never realized what comfort was until I began to wear your corsets. I wish I could tell every woman about them. Do let me have my others as soon as you can.
Sincerely,
JOSEPHINE DRAKE.
(As Kitty in "Bought and Paid For.")

New York City, April 29, 1912.
Madame Gardner, Manager,
Le Papillon Corset Co.
Dear Madame:—Le Papillon corset is excellent in every detail and I cheerfully recommend it to each and every woman.
Very truly yours,
JULIA DEAN.
(Leading Lady in "Bought and Paid For.")

The long graceful lines and low cut of this new model are especially adapted to the "uncorseted figure" now so much in vogue.
All orders filled by return mail. Price $5.00.

Le Papillon
TRADE MARK

MME. GARDNER

Manager

26 West 38th Street
New York City

Tel. 4383 Greeley

OUR goods are universally admitted to be of superior style, fit, finish and workmanship. Booklet A mailed on request.

PATENTED.
This very unique model shows a hip confiner, built high enough to protect the waist-line. In this way the very fashionable effect of being uncorseted is obtained, while the flesh below the waist-line is held in a firm but supple casement. Price $8.00 up.

Madame Gardner,
Le Papillon Corset Co.,
26 West 38th St., New York City.
Dear Madame:—I congratulate you on the beauty and perfect fit of your corset. It conforms to the figure beautifully and is most pliable, giving entire satisfaction.
Truly yours,
FRITZIE VON BUSING.
(With "The Merry Countess," now playing at The Casino.)

Le Papillon Corset Co.,
26 W. 38th St., N. Y. City.
Dear Madame:—Just a word of praise for your corset. No corset I can mention possesses such delightful flexibility or affords such perfect support.
Very truly yours,
MAUDE ODELL.
(With "Little Boy Blue.")

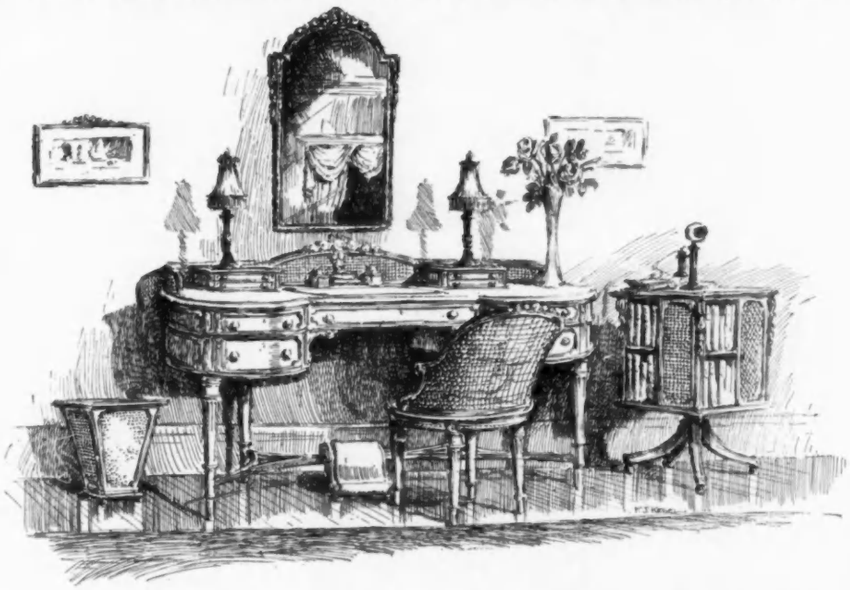
Le Papillon Corset Co.,
26 W. 38th St., City.
Madame Gardner, Manager.
Dear Madame:—Le Papillon corset is the most wonderfully satisfactory corset I have ever worn.
GERTRUDE BRYAN.
(Leading Lady in "Little Boy Blue.")

Great Neck, Long Island.
Madame Gardner,
Le Papillon Corset Co.,
26 West 38th St.,
New York City.
Dear Madame:—Combined comfort and pleasure make Le Papillon the most desirable corset. It has served me wonderfully well.
Yours truly
FLORA ZABELLE.
(Mrs. Raymond Hitchcock.)

Madame Gardner, Manager,
Le Papillon Corset Co.,
26 West 38th St.,
Dear Madame:—Allow me to congratulate you upon having so good a corset as Le Papillon.
The flexibility of same is delightful and it conforms to the figure beautifully.
Sincerely yours,
INA CLAIRE.
(Leading Lady in "The Quaker Girl.")

Le Papillon Corset Co.,
26 West 38th St.,
New York City.
Gentlemen:—It gives me pleasure to recommend Le Papillon corset to every woman desiring a good wearing corset and one that will give great comfort to her in all walks of life.
Sincerely yours,
ADELE BLOOD.
(Leading lady in "Every Woman.")

New York City,
April 30, 1912.
Le Papillon Corset Co.,
Madame Gardner,
Manager.
Dear Madame:—Combined comfort and style make Le Papillon Corset very desirable. It has given me entire satisfaction.
Very truly yours,
ENID LESLIE.
(Leading Lady with Charles Hawtley in "Dear Old Charlie.")



OLD FRENCH FURNITURE
for the Modern Bed-Room

WHEN "My Lady" knits her brows perturbedly, anent the furnishing of her Bed-Room or Boudoir her thoughts must inevitably gravitate towards the courtly creation of the French designers of Marie Antoinette's day.

The cane-panelled Bedstead, with its gracefully flowing canopy, the crystal topped Table-de-Toilette, the Chaise-longue and roomy Bergere with their downy cushions, among our Reproductions will give reality to "My Lady's" dream.

Our quest for suitable originals has led us not only to the private apartments of Marie Antoinette at Versailles and the Little Trianon but to some of the leading private collections in Europe.

Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishing."

The Grand Rapids Furniture Company
INCORPORATED

34 and 36 West Thirty-second Street, New York

HAMPTON SHOPS

Your *Fall*

Smolin Hat

SHOULD BE OF

CHARMEUSE & FUR

Shown at smart shops everywhere —the name of our NEAREST representative sent on request.

JULIUS SMOLIN

Originator

718-720 Broadway, N. Y.

21 bis Rue de Paradis, Paris

(Founded 1885)

Wholesale Only

The Symbol of Quality and Exclusiveness:

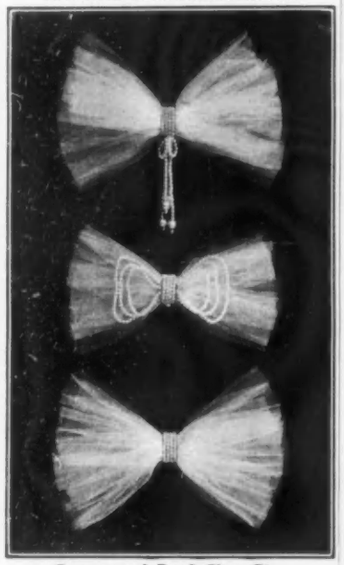
INSIST on this Trade Mark in your next hat

Pearls and Maline

The New

Paris Bow Clasp

A delightfully chic and effective neck dress for smart Summer wear



Ornamented Pearl Clasp Pin

adjustable to any bow. Very Parisian and at the same time practical. Saves ribbon, time and patience. Looks like clasp of genuine pearls. Your money will be cheerfully refunded if you are not entirely satisfied.

For only 35c we will forward you this French Pearl Clasp; or Maline or Velvet Bow (any color) with Clasp, all in strong box, prepaid, all for 50c. The two top illustrations are fancy Pearl Clasps with Maline Bows; either one in box postpaid $1.

TO DEALERS: Send today for our special offer and display card; it will help sell your ribbon.

BEST SILVER CO., Dept. V, 83 Chambers St., N. Y.

R&G CORSETS

The corset is the link between the gown and the figure. The R.&G. Corset will make you *feel* as well as it makes you *look*.

SOLD EVERYWHERE

Liberman Bros.

426 Fifth Ave.

Near 38th Street, New York

Style 5047

An excellent, good model, made of fine quality chiffon, in combination shades, yoke and sleeves of fine shadow lace, in all the newest colors. Sizes 32 to 44.

$5.00

Mail orders promptly attended to. Write for our catalog of Waists and Lingerie.

THIS exquisite set of Maltese Lace (hand made) consisting of collar and cuffs to match, only $3.00.

Many other styles of collars from 75c to $1.50 and up.

Send for the above set or at least for our catalog which will be sent upon request.

ANGELL & CO.

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NEW YORK CITY

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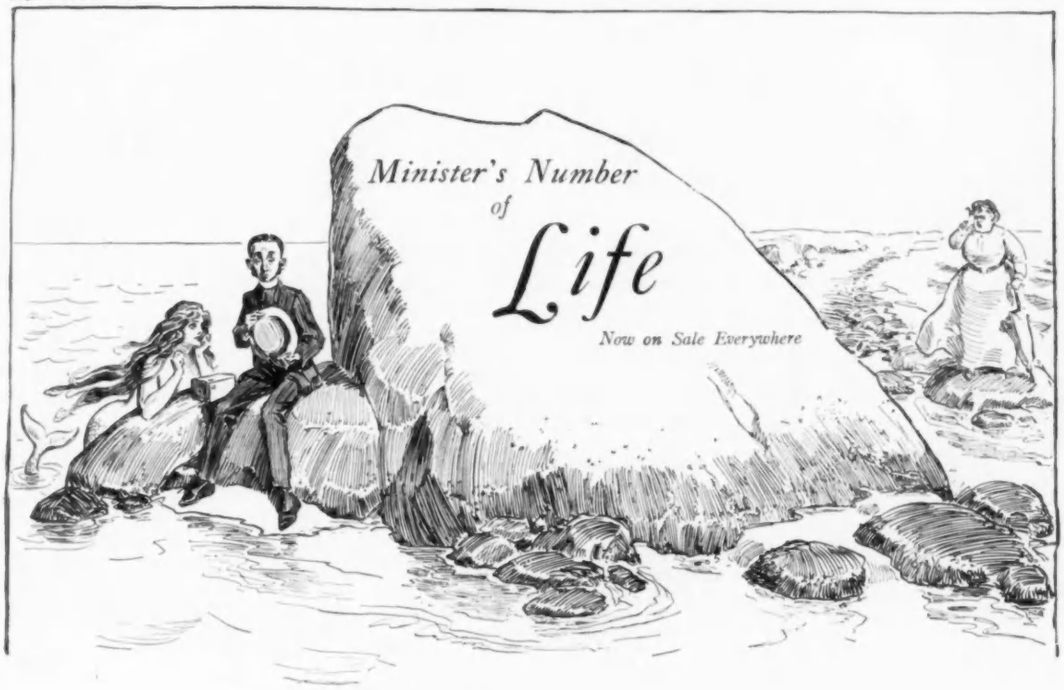

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Dramatic Number. Next Week.

A large double Number. Price as usual ten cents.

Outcasts' Number. Everywhere Tuesday, Oct. 8.

Summer is over. Everything has changed so since we all went away. Excepting the price of LIFE, which still remains at five dollars a year. By subscribing now, you insure yourself against care until next summer. Or, if you are afraid to risk five, avail yourself of our great special offer. Three months for one dollar (See Coupon)

Awful!

We are struggling with a temptation: And that is to issue an Awful Number of LIFE. It's coming! Look out for it.

Free

A copy of the Miniature Life. Colors. Full of good things. Send a two cent stamp.

SPECIAL OFFER

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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Open only to new subscribers; no subscription renewed at this rate. This order must come to us direct; not through an agent or dealer.

LIFE, 67 West 31, New York

ONE YEAR $5.00. (CANADIAN $5.52, FOREIGN $6.04.)

The Season's Gowning at the Center of Fashion

Stewart & Company

Exclusive Apparel for Women and Misses

404 FIFTH AVENUE at 37th Street NEW YORK

Style No. 494 at 24.75

ANNOUNCE that they are prepared for the coming season with the most elaborate and carefully selected stock of Women's and Misses' wearing apparel.

The only shop of its kind on Fifth Avenue.

Consideration has been given whereby the newest ideas and richest models may be available at moderate prices.

We have selected two special numbers from our excellent variety, that you may fully realize the truthfulness of our statement.

Tailored Suit—A clever model, made of excellent quality wool Bedford cord, man-tailored, coat silk lined throughout, plain side plaited skirt. Special value at..... **24.75**

Tailor-made Suit of broad wale cheviot, in black, blue and brown, velvet collar, edges braided in self colors, cut away effect; also braided and silk lined throughout; skirt is cut and braided to match coat. Special value..... **29.75**

Mail orders and charge accounts earnestly solicited and will receive our prompt attention.

Style No. 3000 at 29.75

A New Fur Trimmed
Velour Hat by

ATCHISON & CO.

170 FIFTH AVE. NEW YORK

NELSON A. ELSASSER, General Representative

Mme. Rose Lilli

Corsetiere

Mme. Lilli has returned to New York for the Fall and Winter Seasons. Her stay in Paris has been attended with most gratifying success, and she brings with her a very complete collection of

Authentic Corset Styles and Fabrics for Fall Wear

The New Corset Fashioned by Mme. Lilli

has achieved the ideal. It creates superb form, accentuates lines of rare symmetry, eliminates TOO PROMINENT HIPS. *Women who know* declare it to be the

First Corset that moulds the figure without the slightest discomfort in wearing.

It is a patented exclusive creation and no infringements will be tolerated. Mme. Lilli will be pleased to have you consult her personally.

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Near Fifth Avenue Phone 2818 Bryant

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HOUSEHOLD LINENS

CHILDREN'S APPAREL

Gebrüder Mosse

By Appointment to Her Imperial Highness, The Crown Princess of Germany

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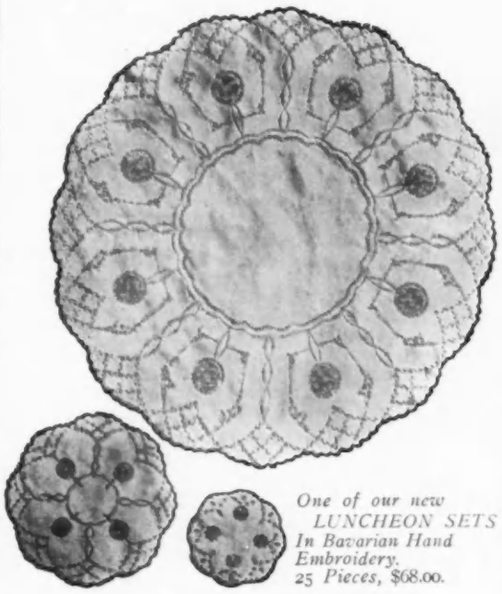

One of our new LUNCHEON SETS In Bavarian Hand Embroidery. 25 Pieces, $68.00.

TROUSSEAUX

Marked for individuality of design, irreproachable quality, and a decided price moderateness—monograms designed by artists and embroidered by the most skilled European talent.

¶ WE invite your inspection of our very extensive collection of household linens, appearing in best qualities obtainable—qualities assuring years of satisfying service, a vital factor to every housewife

¶ OUR children's department, devoted to the attiring of children from infancy to four years, makes a feature of complete baby outfits, including the hand trimmed nursery furnishings

¶ ALL OUR MODELS ARE DISTINGUISHED FOR THEIR EXCLUSIVENESS, DAINTINESS AND SUITABILITY

POLO COAT collar and cuffs inlaid with Broadcloth, contrasting colors.

HAT of same materials.

¶ *Approval Shipments Forwarded on Request—Correspondence and Mail Orders Receive Special Care*

Mme. Leonard

Manufacturer

Costumes for All Occasions

No. 20307

Now showing new, original and attractive styles for Fall not to be found elsewhere.

Self-Adjustable

MATERNITY APPAREL

We are specialists in the making of these garments, which are original with us, and especially designed to meet the changing conditions without alterations.

Every garment shown in our shop is original with us. No establishment in New York has facilities equal to ours.

No. 20307. Latest model dress made in charmeuse, crepe de chine or imported fine silk messaline. Panier effect. French knots finish up jabot and sleeve with touch of velvet ribbon. Collar and waist trimmed with crystal buttons.

Large buttons of contrasting colors add to the charming finish of the dress.

Charmeuse and crepe de chine **$32.50**

Imported fine silk messaline **$24.50**

DRESSES FROM $12.50 UP
GOWNS AND NEGLIGEES FROM $6.75 UP

Catalog V and order blanks sent out of town upon request

22 W. 39th Street, New York

Which is the live Baby, Can You Tell?

"Chase Stockinet Dolls"

Lifelike—Durable—Hygienic. Delight Children—Mothers Enthuse

Hand-made by skilled art workers, from the best clean cotton, specially woven stockinet and heavy fine cotton cloth, making them

Practically Indestructible

The faces are formed to natural features, beautifully hand painted

They can be washed with warm water, keeping infecting germs from our babies. Sold undressed, also with suits to fit. When old they can be repaired and repainted by sending to the makers.

Hence, a "Chase Stockinet Doll" is often handed down from eldest to youngest, a beloved heirloom, a refined toy and loving influence. A "Chase Stockinet Doll" soon becomes, as it were, a family institution.

First class dealers sell them—look for trade mark, or we will send you our descriptive circular and give you the name of our dealer in your vicinity.

M. J. Chase Pawtucket, R. I.

Rite Combination Baby Rack

Just the thing. Clean and sanitary. Indispensable to mother or nurse when dressing baby.

Can be used as drying rack or a screen in which are pockets for baby's clothes, bath supplies and toilet articles. Strongly made of fine rubber-lined creton. Colors, Pink and Blue.

Rite Baby Clothes Tree

Convenient and serviceable; places baby's wardrobe at your elbow.

For sale in the best stores everywhere.

Rite Baby Rack	**$5.00**
Rite Baby Tree	**$2.50**

If your dealer cannot supply you, send price to Dept. A.

RITE SPECIALTY CO.
35 West 36th Street New York

Mme. Helene writes from Paris of Her Beauty Investigations:

On this trip to Paris, I have succeeded in finding something quite new and very wonderful for my Salon de Beauté in New York.

Mme. Helene will be located at
22 West 22nd Street
NEW YORK
at the Alice Maynard Store on October 1st and thereafter. She will give treatments for the improvement of the skin and facial expression as scientifically practiced in Paris.

One Treatment Without Charge

MODART
Front Lace Corsets

This is a distinguished looking model for the figure of rather full development about the hips. This stately, comfortable model is one of scores of styles designed for the requirements of individual figures.

Modart Front Lace Corsets

impart that grace of line so essential to the completeness of correct costuming.
The resilient boning insures absolute freedom of movement and adds an element of comfort not found in other corsets.
The season's newest models may now be inspected at the shop of

MME. BARCLAY
17 East 45th Street, New York
Bet. Fifth & Madison Aves.
Tel. 795 Bryant
Custom made Back Laced Corsets for each individual figure

WRAP—Rose and gold brocade trimmed in sealskin

HAT—Georgette model in black with paradise spray

Our own exclusive models as well as exceptional copies of smart Parisian designs in gowns, blouses, wraps and millinery made to your order by

Estelle Mershon
Gowns, Dresses and Millinery

Telephone, Bryant 7491 *20 East 46th Street, New York*

NEW YORK PARIS

JHC LADIES TAILOR

Comstock

286 FIFTH AVENUE NEW YORK
(at Thirtieth St.)

Ladies' Suits REMODELED

Let us show you how attractively we can remodel your last year's suit. A single alteration—at slight expense—can wonderfully change to the prevailing mode a costume which you have discarded as almost worthless.

Old Suits Made New

Suits that have seen hard service while traveling, or that have lost their style wholly or in part, can be restored and given the distinctive features of advanced fashions. Our success for the past nineteen years in this kind of work is your guarantee.

Cleaning and Dyeing

Our cleaning is the best; however, the cleansing process is of minor importance compared to the finishing and pressing in which we excel; all garments are made to look like new.

Tailored Suits at $65.00

SHIELD HOLDER THE **Lily-Ann** ALWAYS READY

TRADE MARK REGISTERED

A Brassiere With Fine Net Sleeves Containing Dress Shields

Solves the problem of Shield Cleanliness. Washes without Removing Shields.
Cut on the most perfect lines, the LILY-ANN draws the figure into proper contour.
Write us if your dealer does not carry the LILY-ANN.
Sizes, 32 to 48. Prices, $1.50, $2.00 and $3.00.

PERHAM & MORSBACH CO., Inc.,
2120 Prairie Ave., Chicago, Ill.
New York Office, 416 Broadway
Originators and Manufacturers of the Lily-Ann

MARY GREY

Why You Should Use Her Toilet Specialties

THE exclusive MARY GREY Toilet Specialties go straight to the cause of every facial blemish.

Instead of covering up these blemishes, my specialties remove them. Made from the purest ingredients, the genuine MARY GREY Specialties should be on the toilet table of every fastidious woman.

When In New York

by all means visit my salon in the beautiful Braun Studio Building. I will tell you how you can have a clear, fresh complexion, thick and glossy hair and eyelashes, and a shapely neck and throat.

It will take very little time, for instance, to convince you of the effectiveness of the MARY GREY EYELASH GROWER —a cream that will make the lashes long and lustrous. Harmless and invisible, yet of unfailing potency. A jar is priced at $1.50.

Another Specialty whose value will be instantly perceived is the famous MARY GREY WRINKLE CREAM, to be used when dressing. This matchless beautifier closes the pores, smooths and whitens the skin. Harmless to the most delicate complexion. $5 the jar.

As already mentioned, I will be glad to show you in person the value of these two specialties and of my other preparations. But if you are not in New York, the coupon below will bring you a Box of Selected Samples, beautifully packed and ready for trial.

MARY GREY FOREHEAD STRAP to remove lines on the forehead. This accessory is also recommended to sufferers from insomnia. Light and comfortable to wear. $5.

Mary Grey is always glad to give her advice free by mail. If you will write, giving explicit information, your letter will be answered by Mary Grey personally and she will send her advice without delay.

A PARTIAL LIST

of the MARY GREY Specialties is printed here for your convenience. When you have ordered what preparations you need at the moment, it may be a convenience to cut out this list and keep it for reference. Then you will be able, whenever the need arises, to order the Specialty which is most necessary.

MARY GREY SKIN TONIC—to use instead of water. For strengthening, whitening and clearing the skin. $5, $2, 75c a jar.

MARY GREY CLEANSING CREAM—for use every night with the Skin Tonic. Very necessary for application after dances, etc., and is also recommended for automobilists. $3, $1.50, 75c a jar.

MARY GREY POWDER—the Day Powder can be had in all colors at $1 a box. The Evening Powder is a very fine French powder which clings to the skin and is recommended for face, neck and arms. $2 a box.

MARY GREY TOILET WATER—the purest made. Violet or Lily of the Valley. $1 a bottle.

MARY GREY POWDER PUFF, including one with long handle for powdering the back. $1, 75c.

MARY GREY MUSCLE OIL—for removing lines and filling out hollows. Indispensable for removing double chin. Use in connection with the Shiki Chin Strap as illustrated. $5, $2.50, $1 a jar.

MARY GREY LIQUID POWDER—medicated. The formula of an eminent French skin specialist. Unequalled for any rash or eruption on the face and is a great beautifier. $2.50 and $1.50 a box.

MARY GREY LIQUID ROUGE—a most natural tint which can be used for dark or fair complexions by mixing with a little of the MARY GREY SKIN TONIC. This rouge is good for the skin. $1 a bottle.

MARY GREY TISSUE BUILDER a cream for filling out the throat and chest, firm in substance and most delightful to apply. $5, $2.50 a jar.

N. B. This is only a partial list. You should have the complete list, which I publish in booklet form and will send with the Box of Selected Samples on receipt of this coupon.

MARY GREY SHIKI CHIN STRAP—for removing double chin. Use with the Muscle Oil at night. A hygienic, sanitary and effective accessory. $6.50 and $3.50.

THE MARY GREY TREATMENTS

like the MARY GREY Specialties, are intended to remove the causes of blemishes, thus permanently restoring the beauty of face, hair, throat and hands. My salon contains the most modern appliances for these ends, and is a model of luxury and sanitation. You will find it eminently worth a visit. I never use make-up unless specially directed.

Single treatments cost $2.50. A course of six treatments will be given for $10.

This coupon will bring you the samples.

The Mary Grey Co.
Dept. 2
BRAUN STUDIO BLDG.
13 West 46th St.
NEW YORK

Send This Coupon for Box of Selected Samples

MARY GREY, 13 West 46th Street, New York:
For the 25c (stamps or coin) enclosed, send me by return mail your Box of Selected Samples of the MARY GREY Toilet Specialties.

Name.....
Street.....
City.....
State.....

I can recommend Dr. Walter's Medicated Rubber Garments to anyone who wishes to reduce either the figure generally or any individual part.
TRIXIE FRIGANZA

I have worn Dr. Walter's Medicated Rubber Garments, and have always found them very efficient for reducing.
FRITZIE von BUSING

LEADING

Actresses Reduce Their Flesh

By Wearing

DR. JEANNE WALTER'S Rubber Garments

FOR MEN AND WOMEN

These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians. Used by Athletes, Jockeys, etc., the world over.

Neck and Chin Bands, Union Suits, Stockings, Jackets, Belts, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars

Special Elastic "Slip-Ons" worn instead of corsets. So popular here and abroad with actresses. Give that uncorseted effect. Permit perfect freedom, yet hold the body firmly. Made to measure from $8.00 up.

Dr. Jeanne Walter Inventor and Patentee — **Dept. A, 45 West 34th St. NEW YORK**

Philadelphia Representative MRS. KAMMERER 1029 Walnut Street

San Francisco Representative ADÈLE MILLER CO. 166 Geary Street

Chicago Representative E. BURNHAM 138 N. State Street

I consider Dr. Walter's Medicated Rubber Garments invaluable for reducing. I would not be without them.
CHRISTINE NIELSEN

I consider Dr. Walter's Medicated Rubber Garments one of the chief requisites to a good figure in cases where a person is inclined to be fleshy.
FLORENCE E. MOORE

Near Fifth Avenue

MOOD

Tel. 1742 Greeley

30 West 39th Street, New York

ATTACHABLE HIP REDUCER

Autumn 1912

Announcement

¶ As in previous seasons, the MOOD offerings for Autumn, 1912, permit a wide range of individual selection in

.... GOWNS ....
COSTUMES
... CORSETS ...

¶ All original models from the most famous ateliers in Paris and Exclusive Creations from the MOOD workrooms in New York. Let us help you plan your Fall wardrobe.

Illustrated Corset Booklet on Request.

Vanishing Cream needs no massaging, should be rubbed in lightly.

What one application will do

APPLY Vanishing Cream gently *without massaging.*

Put on plenty and allow the skin to take it up completely.

You will be surprised at the result.

Tight, dry skin becomes softened and smoothed. Rough skin is banished. Coarsened skin takes on a transparency and delicacy which shows that a skin which has suffered from exposure to sun, wind and dust *can be completely made over by*

Pond's Extract Company's VANISHING CREAM

To put your skin into condition, to make it possible to wear a dinner gown with pride, use Vanishing Cream tonight.

Notice its ready absorption, its delightful perfume of Jacque roses, and particularly the effect of just one application.

Pond's Extract for Burns, Bruises, Cuts Pond's Extract has been used for sixty years for everyday injuries. Most of us can remember many occasions when having it available has saved hours of suffering. Get a bottle today. You will be surprised how frequently you will use it.

Try These Products at Our Expense On request, we will mail samples of both Pond's Extract and Vanishing Cream. Upon receipt of 4c in stamps we will send an extra large trial tube of Vanishing Cream. Address The Pond's Extract Company, Dept. D, 131 Hudson Street, New York.

Vanishing Cream gives your skin an exquisite finish.

ILYS

The new Odor that charmed thousands of women

Ilys is a bouquet

ITS scent is that of the sweetest flower garden imaginable—of the garden where no one flower predominates, but where all breathe a lingering, haunting fragrance.

So subtle, so delicate, is the Ilys odor that it has found immediate favor among the most fastidious of American gentlewomen whose adoption of it has proved it to be all that we claim—a masterpiece of the perfumer's art

The Ilys odor is imparted to a wide variety of necessary toilet adjuncts.

There is the Ilys Perfume, Toilet Water, Talcum Powder and Face Powder, Cerate, Tooth Powder, Sachet, Soap and Bath Powder.

Despite the delicacy and charm of all Ilys preparations, they are not prohibitively expensive.

Ask for them at any good store.

We will gladly send you on request a trial size of Ilys Sachet.

HANSON-JENKS COMPANY

149 West 36th Street — Perfumers — NEW YORK CITY

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

One year, (payable in advance, subject to 20% cash discount)..... **$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount). **$50.00**
Single Insertions, (payable in advance, subject to 5% cash discount). **$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

FLORANCE—OSTRICH FEATHERS
Also fancy feathers.
Renovating a specialty.
10 and 12 West 25th St., N. Y. Tel. Gramercy 1682.

ORIGINATORS Fancy Feather Novelties. Beautiful Paradise. Hats to order, ready-to-wear. Also shapes. Feathers repaired, remade. French Ostrich Feather Co., 54 E. 34th St., N.Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD, 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers, 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7557 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4763 Murray Hill.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

BABY SHOP. Dainty hand-made layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, 247 S. 24th St., corner Rittenhouse, Philadelphia, Pa.

EXQUISITE NOVELTY SETS
for the dainty little Miss. Bonnet, Scarf and Muff, $20 up. Correspondence invited. Mrs. Bulkeley, 4th and Hill Sts., Louisville, Ky.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 800 East 153rd St., N. Y. Tel. 3676 Tremont.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Cleaners and Dyers

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc.
223 West Fourteenth Street, New York.

LEWANDOS America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2085 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin; 213 E. 61st St., N. Y. Tel. 5278 Plaza.

The Man from "The Hole in the Wall"

THE story of another cosmopolite.

Mortimer Green belongs to a London family which for generations has dealt in furs. Ever since Edward III granted a royal charter to the Skinners' Company of London, fur cutters have been "of a roving and cosmopolitan character" (Encyclopedia Britannica). Perhaps this is why Mortimer Green, after a rigid apprenticeship under his father, came to America some eighteen years ago.

After five years under a Fifth Avenue furrier, Mr. Green took a one-room shop for himself on West 21st Street. This little establishment was referred to by its customers as "The Hole in the Wall."

Two years in "The Hole in the Wall," and Mr. Green had enough business for a large shop. After three years on West 22nd Street, Mr. Green was compelled to move again—this time to 25 West 23rd Street, his present address. Eight years ago the firm of A. H. Green & Son felt "lost" on one floor—nowadays three floors are hardly enough.

Eight years ago, moreover, A. H. Green & Son began to advertise in the "Shoppers' & Buyers' Guide."

Is this a coincidence? By no means. Finding that he needed customers more quickly than word-of-mouth reputation could bring them, Mr. Green began to advertise. With typical English thoroughness he tried everything—circulars, newspapers, theatre programmes, fashion magazines, general magazines. All these efforts were carried on for several months or a year—all were abandoned if they could not pay for themselves. By this sternly practical test, one medium proved pre-eminently the best.

Eight years ago that medium was VOGUE. Every year since, and this year, VOGUE has held its place at the head of the ever-changing list. Here is Mr. Green's statement:

> "VOGUE readers most certainly are women of wealth and good taste. It is a pleasure to work for them. Only the expert can tell first grade furs from second. I make it a point to tell them exactly what they are buying.
>
> Of all the advertising mediums I have used VOGUE has been incomparably the most productive of orders."
>
> (Signed) MORTIMER GREEN.

It is always a pleasure to call upon or correspond with the owner of a small business who is anxious to turn it into a big one. Ask for our new booklet "The House that VOGUE Built."

MANAGER SHOPPERS' & BUYERS' GUIDE
VOGUE 443 Fourth Avenue New York

Corsets

MME. S. SCHWARTZ
CORSETIERE.
17 West 39th Street, New York.
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops.
373 Fifth Avenue. New York.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 26 West 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

Corsets—Cont.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET
The highest art in corseting. Prices $5.50 to $35. Made and sold only at
36 East 33rd Street, New York.

Special for October. Beautiful $12 value French Model Brocaded Corset for $6. Write for particulars. MAISON DE HARRIETT META. Tel. 1595 Greeley, Suite 382-C. 28 W. 38 St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Mur. Hl.

MME. BARCLAY, MODART, Front Laced
Corsets. Also original designs of custom made back laced corsets.
17 East 45th St., N. Y. Tel. 7965 Bryant.

SPIRELLA CORSET SHOP
506 Fifth Avenue, New York.
Telephone 1110 Bryant for Corsetiere service in your own home.

CORSET HOSPITAL Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N.Y.

Corsets—Cont.

MADAME ROSE
French Corsetiere.
Style, Comfort and Durability.
119 East 59th Street, New York.

Nu Hip Reducing and Abdominal Support Corset. Maternity Corset. Misses' corsets constructed on hygienic and correct lines for approaching womanhood. Lewis, 18 W. 34th St., N. Y.

Dancing

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School. Classical, Aesthetic, Social dancing; body building and hygiene for ladies and children. 7 West 42nd Street, New York.

ALVIENE High Art Ballet School Aesthetic, Dramatic and Classic dancing, physical development and hygiene. Ladies, children, gentlemen. Corner 23rd Street and 8th Avenue, New York.

Decorating and Furnishing

JANET MORRIS
Painted Furniture for Country Houses.
65 West 70th Street,
Telephone 4470 Columbus, New York City.

PAINTING AND DECORATING done by CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

Italian Embroidered Linens made under wholesome American conditions. Representative will call with examples for decorations. Scuola d'Industrie Italiane, 28 Macdougal St., N. Y.

Embroiderers

MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods and Novelties. Hand made and Embroidered Waists to match suits at special prices.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N.Y. nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

UNIQUE BUREAU of Social and Domestic Needs supplies with guaranteed references, men and maid servants of exceptional ability. Protective Registry, 2728 Broadway, New York.

Entertainers

A Real Chinese Tea Party
For children or grownups. A very novel tea for as many guests as desired.
Bertha Tanzer, 9 West 28th Street, New York.

Children's Parties. Original plans and entire management. 5 years' experience conducting exclusive children's parties. Favors for other functions. Miss Howe, c/o Fuller, 504 W. 112 St., N.Y.

"JACK HORNER" Bags or Boxes
for children's parties. Original designs and carefully selected favors. Prices $3 to $15. Adelaide W. Ramage, 695 St. Nicholas Ave., N.Y.

MARY KELLOGG, Story Dancer. Programs of unusual interest. Information regarding entertainments in-doors and out. Amateurs coached with exceptional success. Winchester, Mass.

Furriers

FUR REMODELING. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Gramcy.

FUR TRIMMINGS. We make all widths and in furs of every description. Send for our prices. Mail orders a specialty. A. H. Green & Son, 25 West 23rd St., near 5th Ave., New York.

FUR GARMENTS. Makers of Reliable Furs. Personal attention to mail orders. Moderate prices. Estimates cheerfully furnished. A. H. Green & Son, 25 West 23rd St., New York.

Gowns and Waists

BUSSE GOWNS. Fall opening Sept. 15th. Imported Models. Gowns for all occasions. Evening coats, wraps, etc. 766 Madison Ave., New York. Tel. 3290 Plaza.

MANIE GUION THOMPSON,
712 Madison Avenue, New York, near 63rd St. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

Jean Michel and Louise Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
22 West 46th Street, N. Y. Tel. 4564 Bryant.

(*Continued on page 21*)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 20)

Gowns and Waists—Cont.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

Mrs. Wilson's Mending Shop. Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for remodeling. Trousseaux. 26 E. 28th St., N. Y. Tel. 4563 Mad. Sq.

DE ROHAN FRENCH MODELS. Sample gowns, lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

ARTISTIC DRESSES
Made from your own material.
Unusual remodeling. Reasonable prices.
HOMER, 11½ W. 37th St., N. Y. Tel. 5255 Greeley.

GOODMAN SHIRTWAISTS
Tub suits and skirts in madras, linen, silk and flannels. Oldest established.
10 West 46th St., N. Y. Tel. 4642 Bryant.

SULLIVAN, Rutland, Vt. Maker of gowns, combining distinction and individuality. Special facilities for distant patrons. References, suggestions, estimates furnished. Prices moderate.

MRS. CLARKE
Imported and to order gowns, blouses and lingerie. Also stock sizes.
182 Madison Ave., near 34th St., New York.

MME. ELISE from Paris.
Dresses for all occasions. Evening coats and evening gowns a specialty. Moderate prices.
112 East 29th Street, N. Y. Tel. 4094 Mad. Sq.

A. and M. STUHLER.
GOWNS FOR ALL OCCASIONS.
Remodeling a specialty. 182 West 88th St., N. Y.
Also 610 Bangs Avenue, Asbury Park, N. J.

MRS. EMILY PRATT GOULD. Richmond Hill, N. Y. A dainty and unusual line of waist and dress patterns, negligees, infants' and boudoir caps. Orders by mail receive prompt attention.

Maternity Apparel. Waists, dresses, three-piece suits, long and short coats, negligees, tea gowns, etc. Ready to wear and made to measure. Lane Bryant, 25 West 38th Street, New York.

KATHARIN CASEY, GOWNS
To order for all occasions.
Evening gowns a specialty. Models for sale.
304 Madison Ave., near 42 St., N.Y. Tel. 1026 Bry.

MRS. COPELAND
offers individual gowns
for the individual woman.
The Cambridge Bldg., 334 Fifth Ave., N. Y.

MRS. SPENCER formerly **LE BOUDOIR**
now at 24 West 46th Street, New York.
Gowns, Blouses, Negligees. Exceptionally well selected debutante frocks at $40.

VICTORINE—Rebuilder of Gowns.
Old gowns of every kind remodeled equal to new. Evening gowns a specialty.
160 West 84th Street, New York.

MRS. ERIKSON. Dressmaking.
Dinner, evening, afternoon and street gowns. Remodeling also done.
146 West 106th St., N. Y. Tel. Riverside 1929.

DRESSMAKER
MISS CAREY, 601 West 144th Street, between Broadway and Riverside Drive, New York. Smart gowns and frocks of velvet or corduroy.

BOUGHTON. Estimates and sketches on evening, afternoon gowns, and trousseaux. Special attention to mail orders.
14 West 60th St., N. Y. Tel. Columbus. 4845

DE JONES: Artistic Designer of Costumes
Tailoring and Dressmaking for Gentlewomen. Every garment built for the individual and finely finished. 810 Arrott Bldg., Pittsburgh, Pa.

THE GREEN SHOP. Now showing exclusive suits, gowns and furs at reasonable prices. Gowns from $12 up. Your inspection invited.
55 West 45th St., N. Y. Tel. 5432 Bryant.

LEMAITRE & MACK
Importers.
Gowns and Fancy Tailoring.
23 West 45th Street, N. Y. Tel. 4795 Bryant.

MAGOVERN & HAGAN. We make a specialty of evening, afternoon and street gowns of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39th St., N. Y.

Long Distance Dressmaking. E. Moore, 15 E. 35th St., N. Y., opposite Altman's. Satisfaction assured without fittings to customers at a distance. Sketches, samples, prices on request.

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MME. RENE. My specialty is designing individual gowns. I cut and fit your own material. You finish them, thus saving largest expense. 542 Fifth Avenue New York.

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reproduced in imported charmeuse. $27; elsewhere $59. Auto coats, exclusive designs, $15. Joseph Scher, Suite 718, 500 5th Ave N. Y.

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J. Andre, importer of Hair Goods, 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

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Hair Combings Scientifically Prepared
Matting prevented. Unequalled appearance and wear. 22 years' experience. Expert wig maker. Transformations. Leo Lichtman, 2365 B'way, N.Y.

WIGS TO RENT for costume parties, tableaux and plays. Face powders to suit your complexion. Make up service. General hair work. Oscar F. Benner, 105 W. 47th St., N. Y.

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MRS. RAYMOND BELL, 1 East 45th St., N. Y. Specialty Lace Shop. Antique Laces. Children's English Smocks. Fine Lace mending and remodeling. Laces sold on commission.

SARA HADLEY, 9 E. 35th St., New York. Antique and Modern Laces. Veils, Shawls, Flouncings, Scarfs, Neckwear and complete sets of Table Linens, Lace for trousseaux a specialty.

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Gold medal at Turin. Cut work and linens. Handmade clothing and layettes. Boxes on request.
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Importer of real laces. Retails at wholesale prices—saves you 50%. Write for illustrated catalogue.
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GEO. ELLIS makes smart, good looking tailored Fall suits from $45 up. Mail orders filled for past seven years. Herald Square Studio Bldg., 149 W. 35th St., N. Y., near Broadway.

A. LUST, Ladies' Tailor
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TAILORED GOWNS REMODELED
To prevailing styles. 19 years experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from $65 up. Tel. 158 Madison Square.

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Tailors, Dressmakers, Furriers and Habit Makers.
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L. A. ROBINSON. Gowns and Tailored Suits. Sketches with estimates submitted upon request. Mail orders solicited.
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Correct style for Tourists.
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ELAINE & CO.
We are showing distinctive models and attractive hats. Moderate prices. Send for our booklet.
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Smart hats for fashionable people at reasonable prices. Remodeling. Material accepted.

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Original and Paris models from $10 up. Feathers accepted.
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French and Domestic Hats.
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We make a specialty of hats to order.

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Latest Parisian Models. Each hat is individual and distinctive. 19 West 46th St., New York.

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Smart Tailor made hats and toques from $7.50 upward. Also remodeling.
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MLLE. MERCEDES announces the opening of her new millinery shop at 346 Madison Ave., corner 44th Street, New York.
Chic Paris hats at moderate prices.

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CHRISTMAS IS COMING
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Dainty Chinese Afternoon Tea Box.
Cretonne box, containing novel menu of delicious imported confections and tea bowls for six, $2. Bertha Tanzer, 9 West 20th Street, New York.

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Diamonds, old Gold and Silver. Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult Antiques, jewelry repaired. Callmann, Appraiser, 47 W. 37th St., N. Y.

Reno Exclusive Millinery School.
For $1 each week during season we send two sketches of Paris hats with full instructions. Stamp for particulars. 606 W. 114th St., N. Y.

BRIDE'S BOOK—BABY RECORDS
CHAP BOOKS.
List for the asking. The Antlers Bookshops, 530 Block, Royal Street, New Orleans, La.

CLOTH Exclusive styles, reliable quality, wholesale prices. Write for samples. Dressmakers supplied with sample book. Home Woolen Mills, King Street, Chambersburg, Pa.

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Perfectly sanitary method of reducing flesh from any part of the body. No diet or shock. Circular. Mrs. A. K. Lewison, 105 E. 15th St., N. Y.

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Therapeutic Treatment. Reducing flesh by scientific method, through a thermo-electric medium and massage. Dieting not essential. Miss Frye, Berkeley Lyceum Gym, 21 W. 44th St., N. Y.

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Correct styles in Bonnets, Toques and Veils.
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The individuality of our photographic portraiture is unquestionable, our guarantee absolute.

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Charming Colonial Home for sale. Sound Beach, Conn. Excellent location, near station and golf links. $7500. Miss Lewis, Real Estate and Insurance, 500 Fifth Avenue, New York.

Rooms, Ap'ts, etc.

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Comfortable rooms, private baths, good table. Winter arrangements. Apply to Miss Proudfoot.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element, cuisine, service the best. References. Tel. 7257 Plaza.

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WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

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Newest styles and novelties always in stock. Established 26 years. Write for catalogue No. 2.
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Purchasing Agent.
Accompanying out-of-town patrons. No charge. References. Chaperoning. 112 W. 11th St., N. Y.

MRS. F. N. DAVISON,
Registered Shopper in all lines. Shops for and with Customers. No charge. Correspondence solicited. 225 West 45th Street, New York.

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96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON.
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MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. 2970 Mad. Sq. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

(Continued on page 22)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(*Continued from page 21*)

Shopping Commis'ns—Cont.

CHICAGO SHOPPING. For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter, Tel. Normal 8316, 6142 Vernon Ave., Chicago, Ill.

MRS. J. ADDISON CLARK
Purchasing agent. Specialty—household furnishings and trousseaux. Chaperoning. References. 101 West 70th St., N. Y. Tel. 2364 Columbus.

MRS. A. W. BALDWIN, 430 West 118th Street, New York, shops for and with out-of-town patrons. No charge. Correspondence solicited. References.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2769 Riverside.

Louisville Shopping. Samples, estimates for inexpensive or handsome gowns. General household buying. References in 29 states. Mrs. A. T. Wheat, 1514 Fourth Street, Louisville, Ky.

CHINATOWN SHOPPING
Chinese oddities, beads, hand-wrought jade jewelry, embroideries, etc., purchased without charge. Bertha Tanzer, 9 West 29th St., N. Y.

BALTIMORE SHOPPING. Mrs. K. L. Ebaugh, 206 Piper Bldg., Baltimore, Md., shops for and with customers, no charge. Rush mourning orders a specialty. Correspondence solicited. References.

Specialty Shops

THE LITTLE FAVOR SHOP
Adeline King Robinson, 479 Fifth Ave., cor 41st St., N. Y. Bridge prizes; favors and souvenirs. Tea house and gift shop at Bay Head, N. J.

GRANDMA'S QUILTPATCH.
You can make real old fashioned quilts. We furnish all cut ready for sewing. Beautiful patterns. Miss Stevenson's Shop, Sewickley, Pa.

Mother Goose Surprise Box
for children. Special Birthday and "Shut-in" boxes. Prices, $1.50, $3 and $5. Miss J. G. Stevenson, Sewickley, Pa.

MRS. A. VAN R. BARNEWALL.
Lamp and Candle Shades. Reproductions of Antique Porcelain Lamps. Wedding Presents. Bridge Prizes. 5 West 40th Street, New York.

Hand Embroidered French Lingerie.
Wholesale prices. Chemises 75c. Drawers $1.00. Gowns $1.50. Combinations $2.00 up. Photographs on request. Leon P. Bailly, 366 5th Ave., N. Y.

NINA BRODRICK is showing at her new display room, 439 Fifth Avenue, New York, Negligees and Boudoir Accessories. Handsome Wraps and Bandeaux.

THE FURNESS ANIMAL CROCKERY
Unique designs on nursery and tea services. Colors, monograms, birth dates, to order. $3 up. Harriett V. Furness, 154 W. 57th St., New York.

HAPPY HOUR and other Gift Boxes for children. Gifts selected with unusual care. Educational, entertaining. Prices $5 to $10. Booklet. Adelaide W. Ramage, 695 St. Nicholas Ave., N. Y.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

MRS VOUGHT, 347 Fifth Avenue New York. Former manager N. Y. Office Marinello Co. Facial Massage. Scalp Treatment. Shampooing. Manicuring. Telephone Madison Square 4884.

Every Little Girl should be the happy possessor of "Dolly Zephyr," the latest novelty in dolls. Price $1.50 prepaid. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

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Specialty Shops—Cont.

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THE ABOVE IS **AN ABSOLUTE NOVELTY**
Preserved violets are worn by the LEADERS OF FASHION IN NEW YORK. Austro-Hungarian Company, 132 Nassau St., N.Y.

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READY TO PIN ON. Has the REAL ODOR. Varieties, Pink or Marchal Neil, $1.50 X.P.D. Austro-Hungarian Company, 132 Nassau St., N.Y.

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THE BLACK VELVET ROSE is being worn as a corsage ornament with all sorts of costumes by Parisian Women. $2 express paid. Austro-Hungarian Company, 132 Nassau St., N.Y.

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BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

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Unusual pieces of Italian China, and Terra Cotta. Artistic, Uncommon Prints. Pictures framed in original effects. 28 E. 28th St., N. Y.

HOME MADE GARDEN PRESERVES
Delicious fruits put up with pure syrups. Rose brandy, maraschino cherries. Write for list. Mrs. Welles, 143 North St., Auburn, N. Y.

Toilet Preparations

MYSTIC CREAM makes the skin like velvet. The only perfect "non-greasy" Toilet Cream. Your address on postal brings free sample. Ogden & Shimer, Middletown, New York.

PREVENT SUNBURN
Use Persian Cydonian Cream and you will not burn. 50 cents prepaid.
Mrs. R. A. Hudson, Auburn, New York.

M. Waters Velveta Face Cream, 50c.
A rouge of crushed roses, 75c. Face powder, 75c. Liquid powder and hair oil, $1 each. Samples 10c each. 4 West 29th St., New York.

Mrs. Mason's Old English Hair Tonic.
Private formula of noted English hair specialist, Mrs. K. Mason. Endorsed by Duchess of Marlborough, Mme. Melba, etc. At toilet stores.

Maxine Elliott uses Creme Nerol regularly because of its rare excellence as a complexion beautifier. By mail $1.00. F. D. Pullen, Face Specialist, 318 Lewis Avenue, Brooklyn, N. Y.

Best Ever Liquid Nail Polish. Few drops on buffer gives each nail a beautiful lasting lustre. No powder or rouge necessary.
I. G. Ennis, 211 S. Broad St., Phila., Pa.

CELESTE SHAMPOO POWDER. Perfection achieved. The fluffiness produced will surprise you. For ladies, gentlemen—everybody. By mail 50c. Celeste Price Co., 820 Amsterdam Ave., N. Y.

TORDA Shampoo makes the hair beautiful, 10c & 25c. Paté Torda on the nails denotes refinement. 35c. "Torda has no equal." Torda Chemical Co., 359 Washington Ave., Brooklyn, N. Y.

"LA ODORE." An exquisite Toilet Powder for general use, sunburn, after shaving, excessive perspiration. Cool, healing. 25c, 50c prepaid. F. J. Nantwin Supply, 2066 5th Ave., N. Y.

Reduces Enlarged Pores. La Mignon Astringent Lotion refines skin, cures sunburn, removes tan, bleaches discolored necks. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

Travel

P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St., Bangor, Me.

S and *X*

Wearing Apparel

FOR SALE: Sapphire blue satin Paquin gown, Dutch neck. Cost in Paris $165; sell $20. Also pink satin brocade Callot evening gown, hand embroidered. Cost $225; sell $35. Both in good condition; size 38. No. 698-A.

FOR SALE: Black moire velvet and chiffon Rondeau model and long black velvet coat to match. Cost in Paris $125; sell $20 and $10. Size 38. No. 699-A.

TWO afternoon frocks, one white chiffon flowered border draped skirt, and the other white point d'spre, pannier style, $45 each or both for $80. Bust 36. Never worn. No. 710-A.

FOR SALE: Japanese crepe kimono, lavender embroidered in white; imported felt dress hat; rattan leather bound dress suit case. All new. No. 711-A.

BLACK and white check habit. A late cut. Perfect condition. Bust 36. Cost $70; sell $35. N. 713-A.

WANTED: Afternoon, also evening gowns; size 34; must be clean and moderate. Brown, pink and black most becoming. Prefer evening gown with train, afternoon one short. N. 104-B.

WANTED: Plain coat of good quality. Any color fur. Must be very reasonable. Size 34-36. No. 105-B.

FOR SALE: Black Persian Lamb coat. Size 36-38. Forty-five inches long. In excellent condition. Too small for owner. Cost $600; sell $200. No. 715-A.

FOR SALE: Seal skin coat, new and in perfect condition. Has never been worn. Made by C. G. Gunther Sons and valued by them at $750; will sell for $500. No. 716-A.

BEAUTIFUL white, applique, three cornered lace shawl. Heirloom. Cream color from age. Has been used as wedding veil and on wedding gown. Perfect condition. $250. No. 717-A

WANTED by four sisters, continually modish day and evening garments. New or partly worn. Must be low price, for cash. Bust 36, 38, 40. Nothing old style. No. 106-B.

FOR SALE: Three piece blue suit, black braid trimming, $20. Three-piece brown satin suit, trimmed with velvet, sealskin, ermine, $40. Black velvet and filet lace evening gown, fur band, $25. Size 36 bust; 26 waist. All Fifth Avenue make. No. 718-A.

WANTED: Winter outfit for little girl four years old. Coat, shoes, dresses, etc. Must be in good condition if slightly worn, and good style. No. 107-B.

WANTED: Three-piece black velvet suit; also afternoon gown. Correspondence with young woman who will sell slightly worn gowns at reasonable prices. Size 36. No. 108-B.

MULLER riding habit. Hunter skirt and breeches. Perfect condition. Size 36. Cost $95; will sell for $25. No. 722-A.

TO SELL: Wool ulster of grayish color. Englich cut and excellent style. Perfect condition. Sponged and pressed. Cost $45; will sell $28. No. 723-A.

WANTED: Handsome black velvet or velveteen suit; also dressy waist. Good condition and bargain. Size 32-34. Also two small raccoon fur hats for boys. No. 109-B.

JENNY model, black and grey striped velvet suit, trimmed with black braid. Size 36. Cost $125; sell $35. Empire green evening coat, trimmed black lynx, lined gold satin, Callot, cost $150; sell $50. No. 724-A.

BERNARD model, red serge suit, hand braided, large Hudson seal collar, cuffs. Size 36. Cost $150; sell $40. Antique cameo brooch surrounded by pearls; will sell $100. No. 725-A.

Professional Services

WANTED: In Southern city, November 1st, a fine nurse trained to care for and entertain small children. Care for their clothes, nursery and bath. For particulars, wages, etc., address. No. 182-C.

WANTED: November 1st by trained nurse who has given up work on account of health, position as house-mother or companion to elderly lady or couple. Intelligent, capable and cheerful. Wishes a refined home more than high wages. References exchanged. No. 190-C.

MOTHER and daughter living in New York City would like to share attractive home with lady desiring to spend Winter in New York. No. 187-C.

YOUNG woman, of an old Southern family and the daughter of a physician, desires position as companion or nurse to elderly person or invalid. No. 196-C.

YOUNG lady desires position as housekeeping companion or companion. Would chaperone one or more girls to Europe for the Winter. References exchanged. No. 197-C.

GERMAN-American desires the mental and physical care of small children; or could take an invalid child; knowledge of nursing, massage and medical gymnastics. Permanent position of trust and responsibility only. No. 199-C.

CANADIAN lady desires position as companion. Capable of taking charge of an invalid. References exchanged. No. 198-C.

A WELL-BRED, cultivated New England woman, adaptable, practical, resourceful in home affairs, skilled in altering hats and gowns, wishes engagement where such abilities are desired. No. 200-C.

Miscellaneous

GENTLEMAN wishes to sell or rent furnished for Winter, completely equipped country place, Greenwich, Conn. 11 acres. Brook. 15-room house, 4 baths. Garage for two cars. Gardener's cottage. House and garage of hollow tile and concrete. Very handsomely furnished. Adjoins golf club. October 15th to May 1st, $2,500, or would exchange for furnished apartment N. Y., upper West Side preferred. No. 712-A.

Furniture

UNUSUALLY handsome shaped Davenport, full covered soft green plush. Made to order in October. Cost $125; sell $80. Two pairs rich reversible portieres. Cost $80; sell $25. Rare Japanese prints, chean. No. 714-A.

FOR SALE: Very handsome place plates $2; cost $4. Tiffany finger bowls, lace table cloths less than half cost. Lace bedspread, $25; cost $100. Long Irish lace coat, $50. Also Gorham table silver and candle-sticks. Antique Sheffield tea set, large fur lined and fur trimmed cape. All very cheap. No. 719-A.

A SET of mahogany furniture, consisting of sofa, two arm chairs and one side chair. Almost new. Sell reasonable. Covered in green panne-plush. No. 720-A.

FOUR dainty "Sevre" cups and saucers distinct copies of wedgewood. Very rare, will be sold at sacrifice. Also medallion of same period. No. 721-A.

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THE CORRECT WEDDING PAPER

FOR a distinguished wedding Crane's Kid Finish is as appropriate for the wedding invitation as orange flowers for the bridal bouquet. It has a surface designed to bring out all of the beauty of the engraving. It is a paper of wonderful fineness and beauty in its texture, and it has had the sanction of socially well informed people ever since it was first produced.

YOUR stationer can always procure Crane's Kid finish for you. Insist upon it. If you fail to get it from him, write to us and we will send you samples and tell you just where you can have your invitations engraved upon this correct wedding paper.

Crane's Linen Lawn

THE CORRECT WRITING PAPER

THIS most popular fabric-finished paper has had added unto it some novel touches picked up in Paris. "Lettre á Marge Pliée" is the French name of a smart sheet with a narrow margin turned over for the monogram. Two perfectly stunning new colors in Crane's Linen Lawn are Saxe Blue and Antelope. If you cannot procure these papers from your stationer, write us and we will send you samples and give you the name of a stationer who will supply them.

TRADE MARK

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NEW YORK PITTSFIELD, MASS.

TRADE MARK

"Onyx" TRADE MARK Hosiery

GUARANTEED ONYX REGISTERED

Silk

While the American Woman of Fashion demands the "label" of one of the great Parisian Arbiters of Fashion attached to her gown, her lingerie or her hat, Paris herself asks nothing better than the *"ONYX" Gold Stamp on her Hosiery*, accepting it as an Absolute Guarantee of the *Utmost in Quality, Durability and Style*

No. 215—Men's "ONYX" Pure Thread Silk with Lisle Heel and Toe, in Black and the following colors: Tan, White, Gray, Navy, Purple, Helio, Suede, Green, Burgundy and Cadet. Best pure silk sock made at the price.

50c. per pair

No. 515—Men's "ONYX" Pure Thread Silk; medium weight; Lisle Sole; Black and all colors.

$1.00

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OCTOBER 1, 1912
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The next VOGUE *will be the*

AUTUMN SHOPPING NUMBER

Dated October 15th

IN the next VOGUE we shall traverse for you the smartest shops of New York, London and Paris.

"What gives no pleasure in the writing," observed a very wise man, "will scarcely give pleasure in the reading." We have found it a very great pleasure, let us hastily say, to tour these smartest shops and to note for you the best of their season's offerings.

A black and white suggestion of our next cover design

For instance, take such a prosaic subject as kettles and pots and pans. In the next VOGUE we shall present a number of new devices for your cook's special benefit. Some of them are amazingly clever—yet not too clever to be practical in every-day use. And with these kitchen devices will appear various other new helps for the housekeeper.

The excellence of American ready-made suits, dresses and evening gowns, is acknowledged even abroad. We shall have an illustrated article about them, particularly interesting to the woman whose dress allowance for this Autumn is limited.

The famous specialty shops of Paris and of New York will be mentioned in the next VOGUE, as will several of London's quaintest and most venerable establishments, many of which gain dignity by the royal appointments granted to them by King Georges dead and gone. And the wares of the little shops of all three cities—those modest places of more fame than fortune that lurk in the by-streets of every town—will be presented to you in the Autumn Shopping Number.

Having supplied the early demand of the American dressmakers, the famous couturiers of Paris next turn their attention to the Autumn gowning of *la Parisienne* herself. These are the *con amore* creations that rarely cross the sea except through the pages of VOGUE. In our next issue we shall illustrate the models that French women are choosing for their own wear this season.

We shall explain very carefully in the next VOGUE the workings of our Shopping Department—called the most unique and valuable service maintained by any magazine in the world. Whether the department deserves this tribute you will be better able to decide after reading the Autumn Shopping Number.

To make certain of receiving the next VOGUE, read the special offer made on page 8.

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MRS. PRICE POST

Mrs. Post is a well-known hostess of the Tuxedo colony and a writer of charming bits of fiction and delightful essays on current events

VOGUE

THE CAPTURE OF LOTI AND HIS PLAY

Something of the Lives, the Homes, and the Play of Two as Unusual Authors as Ever Collaborated to Write an Unusual Drama

FEW modern French authors are more widely known than Pierre Loti. For the great reading public of America his exquisitely imaginative yet descriptively true books of travel have ever had a peculiar fascination. Written at a time when China, Japan, Turkey, and other oriental lands were but little known, they revealed to occidentals a world which till then had been wrapped in the mists of the unknown and mysterious.

"THE DAUGHTER OF HEAVEN"

And just at this moment he is prominently before the public, particularly of America, because a play of his, "La Fille du Ciel," is to be produced at the Century Theatre in New York—a wonderful and strange play of a Chinese Empress (who will be Viola Allen) and a Tartar Emperor (Basil Gill), enemies by every canon of race and nationality, who fall most passionately in love, of their wars, and of her death. Spectacularly it will be probably the most elaborate performance ever given in America.

The story of the authors—for there are two—and of how they wrote the play is scarcely less strange than the play itself.

THE ECCENTRIC JUDITH GAUTIER

There is Pierre Loti, naval officer in the French service, traveler into far eastern lands, and lover of all things oriental, and there is Judith Gautier, also an orientalist, daughter of the famous Théophile who wore his red vest to the theatres *"pour choquer les bourgeois."*

Mlle. Gautier is what the world calls eccentric. She lives, as does M. Loti, apart from the world, yet, unlike him, in it. At the top of a high apartment house in Paris she lives in her "Tower of Ivory." She seldom goes out into the world that hums busily down below her, and never leaves Paris except for a few weeks in the summer. Naturally, then, she could not be induced to go to America to witness the première of her play.

But though she thus secludes herself from the world, the world does not withdraw itself from her. She is one of the great women of Paris. No Chinese dignitary would think of passing through the city without paying his profoundest respects to Mlle. Gautier, for she is almost as famous in their country as she is in her own.

When she was a very young woman she had mastered Chinese and written a volume of poems which the world at first refused to credit to her. Her great father had written them, people insisted, though he denied it emphatically. But, since after his death she did work even finer, there can be no doubt of her authorship. Her interest and love have always been for China, and she is an authority accepted even among the Chinese themselves on their history and literature.

The center of Loti's oriental rooms is the mosque with its fountain of holy water and tombs of the saints

M. Loti in his tropical garden at Rochefort

So, little wonder that when Pierre Loti (Loti is not really his name; he was called so after a shy Indian flower, *le loti*, by his comrades-in-arms because of his extreme shyness and reserve) when Loti broached her on the subject of writing with him a story of Chinese life, she was eager to undertake the work.

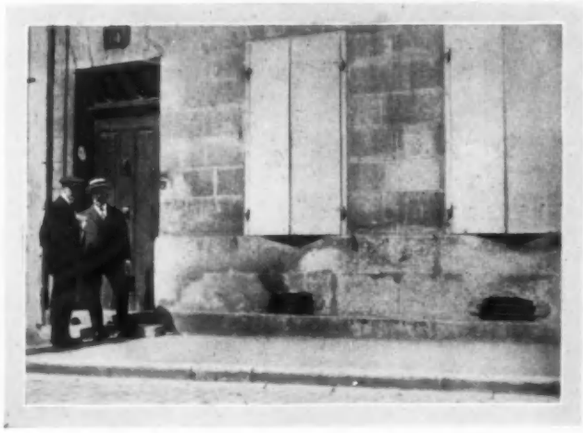
But how was it possible? M. Loti lived in Rochefort, some distance from Paris; she in the heart of the city. He loathed the city, she the country. Neither, each declared, could move toward the other. What was to be done? They must write it by mail correspondence. Thus the two collaborated for their play.

HOW LOTI KNOWS HIS CHINA

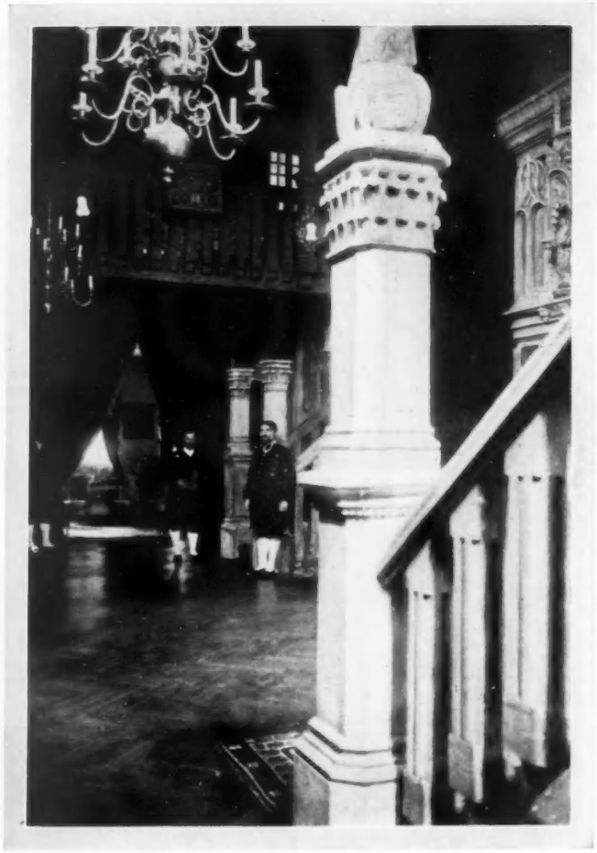
Loti, too, is an authority on Chinese life and lore. As a naval officer in the French service he spent many years in out-of-the-way corners of the globe, and his experiences were such as could come to but few. Fortunately, fate chose wisely in presenting such rare opportunities for observation to one so well qualified by his poetic imagination, his sensitiveness, and his intuition (without which no true understanding of these races is possible) to render an artistic, sympathetic picture of their life.

In America, the best known and best loved of his books, if one must make a choice, are *"Pêcheur d'Islande"* and *"Les Désenchantées."* The first is an account of the tragic life of the simple fisher folk of Brittany, the second a delicate lyric in prose, a spirituelle romance of the Turkish women. What book has ever given a more pathetically charming account of their lives? It is the story of three little veiled creatures, going softly through life, seeing yet not seen, known only by their voices and by their inappeasable desire for love, peace, and freedom.

Clear against that sombre background of melancholy which broods over their land, and which, as a great Turkish writer once said to me, "is due to the complete isolation of the men from the women," these ethereal little creatures move vaguely in the dark. For a moment the curtain is lifted for us, and we catch a glimpse of their helpless flutterings, of the monotony of their life, and of the crushing burdensomeness of the wall of inherited prejudice which confines their hopelessness.



Not the least wonder of M. Loti's house is the exterior, remarkable because of its commonplaceness and its incongruity with the interior



Not alone the orient, but also French period styles are represented in M. Loti's mansion—here a Renaissance room

It is with Turkey, the country of his deepest love, that Loti's name is most often associated. In his "*Aziyadé*," a story of romantic adventure in Turkey, he says, "In spite of my political indifference, my sympathies are all for this beautiful country which they wish to suppress,, and slowly, almost without my knowledge, I am turning Turk." Again and again Turkey lures M. Loti back to its shores, and every autumn sees him once more in his house at Stamboul, basking in the "splendid autumn" of the orient.

LOTI, MYSTIC AND FAR TRAVELER

Early in the past year was published his new book of travels, "*Un Pèlerin d'Angkor*," the opening sentences of which give a greater insight into his character than could any other single phrase and help to explain why he has been so successful in his interpretation of these peoples. He as well as they, it appears, is gifted with a mystic sense of divination. "I do not know if all men have, like myself, from childhood, had a presentiment of what their life was to be. Nothing has ever come to me which I have not from my earliest years vaguely foreseen."

When a child, seeing the pictures of the marvelous ruins of the Siamese temple, he became possessed with the idea that some day he would visit them. At last, from a French cruiser anchored at Siagon, he made the excursion into the interior, and "from the depths of the forest of Siam, saw the evening star rise over the ruins of the mysterious Angkor." The experiences and sensations of this trip are vividly recounted in the book, which, from beginning to end, is filled with the almost unhealthy atmosphere compounded of the torpidity born of the heat of mid-day and a restless endeavoring to bring about a revival of that old time when "man had still tranquillity."

THE SHY M. LOTI

His novel, "*La Fille du Ciel*," which is to be dramatized in New York this autumn, will doubtless prove one of the events of the season, not only from a literary point of view, but also because M. Loti has been induced to forego his annual trip to Stamboul to assist at the production of his play—another victory for American enterprise, since of late he has been withdrawing more and more from all society to live somewhat the life of a recluse in his house at Rochefort.

"*Depuis que le maître s'est retiré de tout et de tous*," as the French papers almost mockingly stated, interviews have been an impossibility, and but few privileged mortals have penetrated beyond the fast-barred doors. Nothing, however, is impossible for an American, as was half enviously, half admiringly remarked when the five Americans who were to arrange the final details of the sale of the play and of its staging and costuming were admitted to the sacred confidence of his wonderful home.

Very anxious were the Americans to see this house, for they had heard much of its oriental wonders. The exterior rather dashed their hopes—an unromantic and unprepossessing stone wall, discolored and shuttered with ugly wooden blinds. But of a surety, behind that simple wooden door lay a fairyland of marvels. It opened—as simple and commonplace a hall as one would find in the house of the most banal bourgeois. Well, but the reception room—there the wonders would begin. They are led in—utterly conventional and commonplace! This was all? Surely not! M. Loti would show them other rooms where marvel after marvel of Chinese, Japanese, Turkish, Moorish art, romance, and history would dazzle their eyes and astound their intelligence. They need only await their guide.

Richness is the keynote of carved wood and stone, tapestries, candelabra, and hangings

An hour passes. M. Loti at last appears—a very commonplace little man, but one expects that of geniuses, so no matter if only he will guide them to his treasure trove. He talks to them of ordinary things, but of his travels, his books, his curios, not a word. Finally he says he will show them some souvenirs of his journeys to the orient. At last! He does not take them from the room—he picks up a vase, a Buddha, a mandarin cloak—other such banalities. They have seen all these things before.

Nevertheless it appears that this is all there is. M. Loti bows them out. Next morning they have another appointment, but this time there is no expectation. They have seen all, and these storied wonders are but the fiction that always gathers about the name of a great man.

THE PALACE OF WONDERS

To-day M. Loti is more cordial. Toward the end of their visit he even offers to show them more of his treasures. He takes them out into the hall, down a few narrow steps, along a dark passage-way. At last they reach a low door. M. Loti opens it—and there before them, in all the splendor of minarets, fluted columns, Moorish arches and arcades, gorgeous cushions, hangings, and painted vaults, glows the sacred Moorish mosque.

From the sacred stone fountain filled with holy water for ablutions before prayer, to the niche sunk in the wall at right angles to a line drawn from Mecca to indicate which way the Moslem should turn when praying, it is a veritable mosque, brought bit by bit from the land of Mohammedanism. Only the tombs of the saints, the long, covered boxes to the left of the picture on page 27, are reproductions. All the rest is a real Moslem Holy of Holies.

(*Continued on page* 112)

THE ROLL CALL *of the* COUTURIERS

Drécoll Answers with a Yoked and Plaited Skirt, Redfern with One Split in the Back, Béchoff-David with a Flaring Flounce, and Doeuillet with Full Sleeves and Arm Draperies

THE fact that most of the models launched thus early in the season show skirts that are not much wider at the hem came as a surprise to those who were looking for a radical change. In some of Worth's creations the manikins are scarcely able to walk, and Worth's name does not stand for eccentricities. Anyone who furnishes gowns to the Court of England must produce conservative models. In one respect most of the couturiers agree—that frocks shall be even more sketchy than heretofore above the girdle, and very open below the knee. In some houses the split is partly concealed by means of breadths of the material with rounded corners which overlap to a depth of four inches, and remain unstitched below the knee. The opening is visible only in walking, and the amount of stocking shown depends upon the length of the stride. In other houses the skirts are simply split and the corners curved.

American buyers are fussing because couturiers will not duplicate their models with skirts measuring two meters at the hem. But, of course, this is impossible, for the modish drapery is made shapely only by the skirt narrowing at the heels. Widen the skirt, and the whole effect is lost.

Callot's coats are either three-quarter length with broad panels like Watteau plaits hanging from the shoulders and caught in at the hem, or else short and slightly flaring like the illustration in the left-hand corner of this page. These short coats are shown by most of the couturiers, which speaks well for their popularity. They are usually made of brocade with cuffs and collar of fur, and are worn with narrow skirts of black satin.

DRÉCOLL'S MILITANT SUITS

Most of Drécoll's coats are built either on military or Directoire lines; the Directoire style shows a decided godet flare and a rather elaborate collar. The military coats are short and square with typical military collars, and are braided across the chest in proper fashion. With these coats the skirts are usually plaited. This mode is particularly becoming to youthful figures.

In the advance guard of the modes is the Callot jacket of brocade, short and flaring, worn with a black satin skirt

Laferrière achieves an original sleeve by shirring the blue velvet of the scant bodice into the ermine armhole

The majority of his frocks have a high collar of tulle with an inch-wide border of fur at the top—a very pretty mode when developed in sable and skunk. *"Arelette,"* one of his greatest successes, is a simple, one-piece frock of *"tête de nègre"* satin, with embroidery showing bits of red, and a border of skunk.

A frock of emerald green broadcloth trimmed with touches of black, and worn with a black coat, has a plaited skirt hanging from a curved yoke which is very deep on the right hip, and almost disappears under the girdle on the left.

Worth does not drape his street suits, but instead breaks the straight line by a bell-shaped Russian blouse

Drécoll's long coats of serge are extremely complicated, and because of their plaited skirts, are easily mistaken for coat suits. He also shows a fur-bordered satin cape which is rather short and, when properly adjusted, looks quite like one of the old-fashioned dolmans.

REDFERN, PREMET, WORTH

For street suits Redfern prefers the half-length coat which shows only a slight flare at the lower edge. A graceful curve at the waist-line is given either by fitted seams or by belted fullness. Redfern, preëminently the tailor, uses the plain coat sleeve and the customary collar and revers.

Redfern shows originality by splitting the skirts of his evening gowns directly in the middle of the back, instead of at the side or in front. There is no attempt to conceal the slash by overlapping seams. A gown of velvet and brocade has a fish train slashed half way to the knee. The fourreau of gray velvet is slightly draped in below the waist-line in front and is trimmed with small red buttons. The bodice and tunic are of old-red chiffon brocaded in gray velvet. Elaborate ornaments are placed at the waist-line and at the knee.

One of Premet's most successful frocks, *"Marocaine,"* is presented in the right-hand

Here are three of the newest Chéruit notes—a flaring plush tunic, a long, wide sash, and a fur-banded collar

figure on page 31. It is developed in old-red broadcloth and chiffon, with the upper part of the skirt of the chiffon. Shaped pieces of the cloth embroidered in shades of gray and brown are used as trimming. From the top of the small, standing collar which crosses the back of the blouse hangs a shaped collar of lace with long pointed ends which are prettily draped around the open neck in front. On the skirt a narrow band of skunk forms the dividing line between the chiffon and broadcloth, and the deep cuffs are edged with the fur.

The frock of mastic cloth illustrated in the upper corner of this page shows the wide sash which is a feature of the Chéruit winter models. The flaring tunic is of black plush, and the sash ends are faced with plush to a depth of fifteen inches. The collar is bordered with fur.

Worth is using no drapery on his street suits, though his long, straight line is broken by the knee-length, fitted tunic and the flaring tails of the Directoire coat, or by the bell-shaped skirt of the Russian blouse. The Russian blouse of blue serge trimmed with marten, which is illustrated in the upper corner of page 29, is characteristic of this designer, and conveys the idea that the skirt is composed of three circular flounces, the narrowest at the bottom.

THE ORIGINALITY OF BÉCHOFF-DAVID

Béchoff-David models show little drapery, for it is the aim of this house to preserve youthful, simple lines. In this they succeed admirably. Most of their round length skirts hang straight and slim from a high waist-line and show a new line in the bell-like flare from the knee to the hem. This is obtained either by a shaped flounce which is slightly circular or by flaring seams.

Another original feature of this house is the sleeve of gaily flowered stuff which is set in the dropped armhole of dark frocks. This sleeve is shown in wool, in silk, and in chiffon, gorgeousness of color being the only requirement. Most of the models have long sleeves and high collars. One frock is collarless and cut quite low in front. A four-inch frill of finely plaited, white Florentine silk stands up stiffly at the back of the neck, and narrows toward the front, where it finally disappears under the low cut bodice.

Béchoff-David is using a new fur which is really nothing more nor less than American

Margaine Lacroix has reversed the late order of things and placed the drapery at the bottom of the skirt

chipmunk. The richness of coloring which is obtained by joining hundreds of these tiny striped skins is a great surprise even to an American. Long coats of this fur are very striking, for the bright color and defined stripes are emphasized by trimmings of skunk.

A BRACELETED SLEEVE

Doeuillet's evening cloaks are built on graceful lines, are wide at the elbow, and narrow at the bottom. Above the girdle they are extremely diaphanous. Instead of sleeves he frequently uses long draperies of tulle or lace. One frock shows pointed ends of cobwebby lace hanging loose from the shoulder and caught up at the wrist by bracelets.

Quantities of long, snug-fitting wraps of sealskin trimmed with wide shawl collars of skunk or fox are seen, as well as some three-quarter draped wraps of unspotted ermine, adorned with wide bands of white fox and edged with large tails of the same fur.

A curious scarf and muff set was made of white "Tuyau d'Orgue," a woolly cloth much like striped eiderdown, a sample of which is shown on page 61. The trimming consisted of white satin ruchings and bands of white fox. The scarf was long and wide like last year's models; and the muff was larger and flatter than any previous models.

COUTURIER TO FOUR QUEENS

Laferrière, who has the distinction of making frocks for four European queens, has in his collection some remarkably pretty evening gowns. Charming lines are those of the blue velvet gown illustrated in the middle of page 29. The skirt overlaps in the back, and the ermine-bordered edge hangs loose from the girdle to the end of the train, except for the slight draping above the knee. A band of bead-embroidered tulle girdles the high waist and outlines the décolleté. An original sleeve, if a sleeve it can be called, is formed by shirring the velvet of the bodice into the fur armhole.

For the girlish frock which is sketched in the lower corner of this page, Laferrière has chosen wool tissue éponge in a rich shade of cerise, gaily patterned in orange, green, and violet. The violet note is emphasized by the trimmings of violet velvet. The narrow skirt consists of a front and a back breadth with overlapping seams on the hips. A shaped fold of velvet is inserted in each seam from above the knee to the hem. Buttons, girdle, cuffs, and collar are all of the velvet. The front of the collar and the tiny frills are of lace.

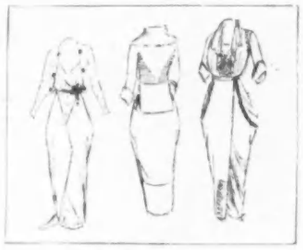
The evening gown illustrated in the middle of this page is from Margaine Lacroix. The upper part is of white chiffon sprinkled with violet and mauve paillettes. The sleeves are, of course, silver lace, and silver lace shows at the top of the corsage. Violet satin forms the lower part of the skirt. E. G.

Laferrière has selected for a girlish frock, wool tissue éponge gaily patterned in cerise, orange, green, and violet

Premet's "Persane" combines Japanese blue panne velvet with white chiffon embroidered in blue and gold. This is used for the side-back insets and for the corsage which is banded with ermine. A drapery of white silk malines crosses the bust and forms a V-shaped stomacher. The great buckled bow and streaming sash ends are of matching blue grosgrain ribbon

The two almost obligatory trimmings of the season, plush and fur, are used with excellent effect and much originality on Premet's "Biscay," a coat suit of black and blue ottoman. A black plush band gives a coat-tail effect to the short cutaway jacket, and a second band, similarly shaped, borders the full-length tunic—a type of parallelism that seldom fails of good effect. The black braid trimming on jacket and skirt is arranged on the same art principle

The hip-line which women have so long endeavored to eliminate now bids fair to become even more prominent than before the advent of the straight silhouette, and Premet, designer of these three costumes, is not alone in this contention. The frock of old-red broadcloth with its pannier-like drapery of matching chiffon is a pretty argument in its favor. It is described on page 29



THE ULTIMATE RESULT OF ALL THIS PUFFING AND DRAPING HAS BEEN TO DEVELOP A SKIRT SILHOUETTE MUCH RESEMBLING THE CONTOUR OF A JAPANESE POTTERY VASE, A LINE WHICH THE PANNIER CRUDELY ADUMBRATED

BOX PARTY ENTERTAINMENT WAS THE ORDER OF THE THREE DAYS OF NEWPORT'S ANNUAL HORSE SHOW

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Mrs. French Vanderbilt, accompanied by Mrs. Richard Gambrill, whose husband had several entries

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Miss Sadie Jones driving Mr. J. W. Harriman's "Lady Dilham," with which she won second prize

Miss Helena Fish, Mrs. Edward B. MacLean, and Mr. Andrew Kalpaschnikoff were members of the Russian Ambassador's party

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Mrs. Joseph Widener forsakes Philadelphia to summer at Newport

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Miss Margaret Andrews and Miss Angelica Brown were guests on the second day of the horse show in Mrs. Clarence W. Dolan's box

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Mr. Williams P. Burden and Mrs. William K. Vanderbilt, Jr., who, it would seem, has adopted the walking-stick fad

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Mr. and Mrs. Preston Gibson, who was attired in a light blue, polka-dotted silk frock and an all-purple hat

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Miss Eugénie Ladenburg and Miss Muriel Winthrop, both of whom entered mares in the saddle horse class

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Countess Széchényi was in Newport for the season, but has since rejoined her husband in Europe

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Mrs. J. Gordon Douglas and Mrs. R. Livingston Beekman entertained and were entertained

Copyright by International News Service

Miss Inez Milholland was a guest of Mrs. Oliver H. P. Belmont for several weeks

BENEATH LOWERING SKIES, NEWPORT SOCIETY BLOSSOMED FORTH TO ATTEST ITS FEALTY TO THE ANNUAL HORSE SHOW

A tailored triumph in black silk plush. Its sable profundity is at once lightened and emphasized by the collar points and tab revers of white cloth braided in gold. Gold braided buttons and loops indicate the waist-line in back, effect the front closing, catch in the sleeve fullness. On either side the armhole a button holds down a pucker

This black satin pannier dress is one of the season's successes. The cerulean blue moire collar is partly covered by the bodice, which, directly in front, exposes to view a vest of white net trimmed with a row of tiny, cut steel buttons. On the skirt front, two satin bands cross each other, outline the pannier, and meet in back over the panel

A smartly practical dress of the utilitarian, blue serge lapped over a foundation of dark blue satin. The plain satin bodice supports a serge collar of fashionable shallowness in front, but considerably deeper in back. Its satin binding terminates in a satin butterfly bow. A line of matching buttons accentuates the center opening, and similar buttons trim the cuffs

THINGS ARE INDEED WHAT THEY SEEM IN THESE COSTUMES CULLED FROM THE DRÉCOLL COLLECTION—THERE IS NO COMPLEXITY IN THE LAPPED-OVER SKIRTS, THE FRANK PANNIER, AND THE STRAIGHT HANGING PANEL

On blue serge are imposed and superimposed broad bands of black silk braid and appliqués of soutache, revers of taupe ratine embroidered with vermillion circles, a vest of white chiffon with its collar of white satin and a row of gun-metal buttons down its front, and finally, bits of black velvet and taupe satin, and loose, braid ends at the back weighted with braided, ball pendants

Mixed old-rose and gray wool cloth is the foundation on which are laid collar and cuffs of silvery gray plush, the latter with inner cuffs of wine-colored velvet. The diamond-shaped stitchery outlining the waist and on the sleeves, and the front fastening, formed of cloth tubes soutached in rose and balanced at either end with rose silk tassels, are distinguishing features of this suit

Paquin's advocation of a broken, fuller silhouette is exemplified in this tailor-made of pine green velveteen, fancifully stitched and embroidered in the same color. The coat is in three parts, with its short jacket and pannier skirt separated by a waistcoat of cerise cloth embroidered in coral pink and moss green. Black velvet forms the cuffs and revers, caught together with black moire ties

GONE, AT LEAST IN THESE PAQUIN TAILLEURS, IS THE MUCH VAUNTED "RICH SIMPLICITY" OF YESTERYEAR, WHICH IS REPLACED BY THE COMPLEXITY OF CONTRASTING MATERIALS, COLORS, AND TRIMMINGS, ARRANGED IN SKILFULLY CONFUSED LINES

The good style of the ribbon bow as a unique hat trimming is undisputed. A single tone effect is observed in this smart tailored model of dark blue velour with its cleverly posed bow of dark blue grosgrain ribbon

On a cavalier hat of black plush, a large ostrich feather flaunts its varied colors of green, red, and brown. Raccoon forms the neck-piece, and bands the large draped muff of golden brown crêpe de Chine. Displayed by Burby

It is a much mooted question whether or not the transparent brim is becoming. Certainly the shadow cast by the large, puffed crown of black velvet obviates the objection to too much light filtering through the black tulle brim

A POTPOURRI OF WHAT IS NEW IN MILLINERY—THE CAVALIER AND DERBY SHAPES WITNESS HOW MASCULINE FASHIONS ARE UNHESITATINGLY FILCHED TO SUPPLY FEMININE MODES—AN AUTUMNAL DEVELOPMENT OF THE BROAD, TRANSPARENT BRIM

Old-gold plush, white fox fur, and pink tiger lilies form an unusual millinery miscellany that has been imported by Burby

Derby shape in white plush bound with grosgrain ribbon. Over the brim droop green, red, and brown shaded wings. From Burby

PAQUIN CHALLENGES, CALLOT ACCEPTS

"Paquin for the Full Skirt!" Cry the Defenders of the Old Faith, and, "A Callot to the Rescue!" Answer the Partisans of the Newer Régime

AT last the long expected unexpected has happened! A fashion war is on—not a war fabricated in the brains of newspaper correspondents, but in the ateliers of the couturiers themselves. The rue de la Paix and the rue Taitbout stand pitted against each other in the first really important difference they have had in many a year.

A few seasons back, Poiret took Paris by storm with the *"jupe culotte"* and held the world for all of a week. But that was quite different, you know, for Poiret was then a "rank outsider." To-day the contest is between the long-established leaders, Callot and Paquin. And their difference of opinion is great—fully a yard of material and an entire change of silhouette.

On August sixteenth Paquin gave the challenge; on August seventeenth Challot was in the field with an opposing force. And now "all the world" is arrayed for the War of Width under the rival banners of Paquin the Ample, or Callot the Scant. All you, shopmen and moralizers, ministers and matrons, who have demanded fuller skirts, for material or for moral reasons, all you partisans in this chiffoned warfare, will now have the chance to witness and perhaps take part in the struggle.

THE ESSENCE OF "PAQUINISM"

Modes blend into each other so charmingly in Paris that any change comes as a gradual development, almost never as a surprise. Small wonder, then, that the Paquin showing on August sixteenth gave us an electric shock. Up to that date none of the collections had offered any radical change nor would it have concerned us much if they had. But for Paquin to start in with an entirely new fashion as far from current styles as the North Pole from the South is something worth chronicling. And that is just what Paquin has done, and done well. No matter whether the new Paquin style pleases you or not, every fair judge must acknowledge that the collection has more than just "difference" to recommend it. It is well thought out, and, in the main, well executed and replete with the thousand little touches and details that are so important.

The essence of the new Paquin movement is "fullness." That is the initial impression his models make; one has little sense of form at first. She does not show really full skirts, though they are sufficiently wide to permit of free movement. Over the underskirt, however, are disposed draperies that are decidedly voluminous and often most complicated. Her suit coats are cut away sharply in front, and in the back extend well below the knees. The skirts are laid in full godets, shirred on at the belt or arranged in side draperies much as are the skirts proper. The body portions of these coats are easy and make no attempt to fit closely; the full, heavy skirt portions seem to weight the garments down and hold them out from the body. The separate wraps are also full and draped, the collars are big and shapeless, and usually stand up about the ears.

The sleeve receives much attention from Paquin. It is three-quarters or full length in all but formal evening costumes, and, as befits the costume, extremely complicated. A bulging at the elbow is accomplished by cutting the sleeve melon-shaped or arranging soft folds at the elbow. Dress sleeves are generally set in at a low shoulder-line, but jacket sleeves show both the normal and the low seam. Some of the coats have raglan sleeves.

CLOTHES NOT FOR GIRLS, BUT FOR WOMEN

Women are taking Madame Paquin's black and white liberty satin costume and passing by the model of copper taffeta with its full, pannier puff designed by Mlle. Claire of Paquin's staff. They favor, also, a broadcloth dress in a delicate salmon pink, beautifully embroidered, and relieved with touches of brown.

A novel fur wrap of broadtail is shaped like a handkerchief; the point is rolled over at the neck in the back to form a collar, and the side points are brought round to the front and looped under to form sleeves. A low, broad sash of black velvet completes the loose wrap.

Those who for many years have bewailed the

Over the shoulders run black satin ribbons which tie above two tightly swathed bands, one of lace, the other of blue satin—Callot

No one uses the tassel more prettily than does Chéruit; witness the tasseled sash and pannier of this canary brocade evening gown

Callot's new skirt, immediately popular, is drawn tightly about the figure and pulled into an unstitched, wing-like plait at the back

fact that styles are not made for women, but for young girls, will rejoice in this season's models. Paquin's styles are distinctly for mature women. Even the manikins, as compared with those of former years, are markedly robust. Madame Paquin, spite of her recent trip to Marienbad, is decidedly stout. Who shall say what effect this added avoirdupois may have had on the fashions of this master designer? The personal vanities and physical shortcomings of the great have often left their impress on the dress of the world, so why not again?

The evening of August sixteenth, that of Paquin's opening, was alive with gossip and conjecture, for Callot Soeurs were to hold their first showing on the morrow. Would they, too, show a radical change in style? Only the day would prove, for never an advance hint has been known to escape from those mysterious Callot workrooms.

CALLOT ACCEPTS THE CHALLENGE

The answer was decisive. Callot's models are scantier and briefer than ever before, and the manikins thinner. The skirts are so narrow that it would be impossible to walk in them were it not for an obliging slash in the back that gives freedom without adding to the actual width. Here, as elsewhere, skirts are draped, but it is a very scant, close, form-revealing drapery. Jackets are short, barely turning the hips in many instances, and cut well away from the waist-line in front. One cannot claim any decided novelty for Callot's models; rather they are charmingly chic variations of the type of the season past.

There is a new skirt, however, of which we will doubtless see a great deal. This is drawn tightly round the figure and folded to form a big plait or panel in the back. This narrows to a point at the bottom, and instead of being stitched in at the belt so as to form a flat plait, it is made to stand out like a butterfly's wing. Sometimes the skirt is draped, and the panel thus becomes a frill; again it is folded in kite shape. One of these skirts is shown in the lower, right-hand corner of page 37.

Among Callot's greatest successes was a frock of white satin with a cuirass of brilliants. This is worn with a black velvet coat. White satin, diamonds, and black velvet is a combination which appeals to most people. Here, also, the skirt is quite narrow at the foot and the drapery is all in the back.

In colors and materials Callot gives us several distinctly new notes. An indescribable, bright, yellow-brown, almost a terra-cotta, but with less pink and more yellow in its toning, is the new color in suits. This is invariably relieved by touches of black. New and wonderful poppy pinks and reds appear as the favorite new evening colors. White and black find less favor with Callot than elsewhere; glorious fresh greens, the famous Callot blue, and many new yellow shades are being presented instead.

The solemnity which always marks the first showing at Callot's was broken by the appearance of the slenderest, youngest manikin in a "*pantalon*" suit copied from an old print of a masquerade costume. It was of thin white silk with the *pantalons* and long smock or shirt finished with deep lace ruffles. The young salespeople and helpers went off into gales of laughter at the sight of this, and quiet was only restored by a call to order from the elders.

A "BLUE BIRD" FROCK

Callot features yet again the simple blouse and skirt dresses that have been so successful a type with this house for many seasons past. Several are in black chiffon velvet. One called "*Oiseau Bleu*" is trimmed with a band of ermine which starts in the middle of the bodice, crosses the back diagonally, and ends at one side of the skirt hem. Ermine borders the skirt and two narrow bands of black satin encircle the bodice and are finished with bows in the middle. The one at the bust-line affords a perch for the pert little bird of brilliant plumage that gives this frock its name. It is illustrated on page 39.

The probable early favorites in America were indicated at the first morning's session by the choice of dressmakers and occasional private customers who made early purchases as they passed through Paris on their way to favorite continental resorts.

THE WINNING NUMBERS

A charmingly youthful costume in brilliant red velvet suggestively named "Skating" was ordered a dozen times before 12:30 P. M. Mr. Harry Lehr, *en route* for Venice, dropped in long enough to help his wife choose "*La roulette*," a graceful black satin touched with cerise. As Mrs. Lehr ordered it, the cerise was to be replaced by silver lace.

An almost crude simplicity of line marks this unique evening frock embroidered in alternating lines of jet and rhinestones

"*Coeur disposé*," "*Schéhérazade*," "*Persane*," "*Page d'amour*," "*Jeu de Paume*," and "*Rayon d'or*" received much attention. "*Heureuse rencontre*," shown in the middle of page 37, was the favorite afternoon toilette.

There are to be seen, of course, several period costumes, for this house always presents two or three "*costumes de style*" as a sort of patriotic tribute. Their names describe them as "*Cruche Cassée*," "*La Pavane*," and "*Versaille*." All three are lovely and will no doubt be repeated for some fashionable costume ball before the season is over.

Very startling are the models trimmed with chenille fringe fully two feet deep. One dress had a skirt composed of two rows of this fringe. An evening wrap was deeply bordered with it. It is certainly novel, and perishable enough to please even the most extravagant mondaine taste.

Between the extreme scantiness of Callot and the great amplitude of Paquin there is a happy medium—Chéruit. Madame Chéruit's models have been enormously successful in Paris this last season, dividing honors almost equally with those of Callot. This success has crowded her salons every day.

On August sixteenth Chéruit presented a distinctly different silhouette from all the other houses, but it is a natural outgrowth of her last season's type rather than a novelty. The Chéruit figure is absolutely natural, apparently uncorseted, flat, and rather broad below the hips. Its lines express ease rather than amplitude. There is sufficient breadth to the skirts to permit of perfect freedom of step, and also a certain long-waisted effect produced by various sash or bodice arrangements.

Chéruit is also making skirts which are not split and are a trifle short. These show a pannier-like flare below the hips, which is achieved either by the draping of the skirt itself or by a flaring tunic which is frequently plaited.

THE CHÉRUIT SKIRT

The Chéruit street suits of velours de laine are built on exquisite lines, and are absolutely untrimmed. The coats are made without revers, close tightly across the chest, and are finished at the neck with a high, tight band of fur which suggests a ruche. The basques flare and frequently show godet plaits on each side of the back. With its street suits this house is using some unusually smart separate blouses. Charming frocks of rich brocades have skirts which remain quite narrow under the baggy fullness of a knee-length pannier or a flowing tunic. The suggestion of Turkish trousers which these skirts give is accentuated by the wide sashes with long, full ends lined with a contrasting color. These are draped about the waist in oriental fashion.

The favorite corsage here is a long, straight blouse which does not really blouse at all, but is drawn under the wide sash, giving a very straight waist-line. This is extremely striking when the girdle is placed low on the hips. The upper part of the blouse shows an original line in its fur-bordered edge which touches the base of the throat, then drops to a V in the back.

With these frocks the sleeves are long, tight, and shapely, the lower edge almost touches the knuckles, and is bordered with a half-inch band of fur. The high collared frock has a three-inch plaited frill of tulle hanging from the collar top.

SOME NOTABLE SASHES

The sash in new and flattering forms is a feature of Chéruit's line. Spite of the easy line that this house advocates, one cannot be blind to the fact that these sashes have little gratifying tricks of slimming the figure. Noticeable in this respect is the new sash on a dark blue, brocaded faille. It consists of two four-inch bands of black satin starting from the shallow yoke on the shoulders, crossed in the back, and brought round and knotted at the left side of the front. A double row of tiny white crochet buttons, outlined with a white batiste frill, mark the plain front of the blouse. A six-inch band of baby lamb borders the front of the tunic.

Another notable Chéruit sash is on a model in pale gray moire. The bodice has a flat, front panel continued to form a shoulder yoke in the back. It is cut to a lengthened waist-line, brought round and returned through slits to tie as a sash. The lower edge of the tunic is bordered with ermine.

Big tassels enter into the trimming schemes in most of the important houses, and nowhere more effectively than in Chéruit's model of brocade which is shown in the lower left-hand corner of page 37. The bodice of chiffon and lace has pointed portions over either shoulder. In the center-front these meet the point of the shaped, girdle-like piece that flattens the hips and gives a drooping, long-waisted line to the figure. In the center-front is a short, puckered panel of silver gauze embroidered with yellow flowers, and on either side of this is a pannier-like drapery weighted at the bottom by heavy, silver-beaded tassels.

Perhaps the most popular model at this house is a round length evening dress of a wonderful shade of poppy-pink moire with a broad ribbon of cerulean blue in the bodice front. So often was this ordered on the first two days that the existing stock of material was exhausted, and purchasers must now wait until more is woven.

Chéruit makes charming little separate vests of light satin to wear with tailored suits, and blouses, the simplicity of which is only equalled by their chic. Suits composed of contrasting materials, such as a blue serge skirt with a gray corduroy coat, are favored by this house.

Greens in shades from rich, bronzy tints to indescribable pastel tones never seen before are Chéruit's favorite colors this autumn. In evening models we note again the poppy-pinks and reds and several new yellows; gray is used for some of the best models.

BEER'S SATISFYING SHOWING

Beer's collection is satisfying because of its variety of design. This is the only house which shows no white suits. His suits of ratine, wool rep, silk brocade, and ottoman are wonderfully smart. Here one sees every kind of a flounce from that of plaited tulle to the fitted, circular flounce which appears on his street suits. In spite of this flounce he manages to keep the skirt narrow at the hem.

In an evening gown of black tulle this is accomplished by hanging the three, fifteen-inch-deep, plaited flounces over a narrow fourreau of black satin, so short as to disclose the entire slipper of gold cloth. A decided flare is given to each flounce by its narrow border of skunk. This produces a droll effect at the foot where the flounce describes a large circle on the floor. Through the flounce can be seen the narrow skirt and the gilt slippers. Deep flounces of tulle hang from the sleeve cap. At the base of the deep V in front is placed a large rose of black chiffon with flaring petals wired and bordered with tiny brilliants.

Worth presents a short, dolman-like wrap of ermine trimmed with fox, and buttoned and looped with ermine

Beer's street suits, also, are narrow at the foot. The circular skirt flounce which follows the curve of the flaring cutaway coat touches the knee in front, and drops almost to the hem in the back. The waist-line remains fairly high and shows a decided curve. A smart touch is given a suit of black ottoman and satin by a collar and cuffs of leopard skin.

A pointed bodice suggestive of the eighteenth century appears on one of his evening gowns of satin and tulle. The frock called "Pompadour" has a full lace flounce at the foot, and a pretty drapery of Pompadour silk. Many of the long-sleeved frocks show plaited puffs of chiffon which either extend to the elbow or are quite short. The evening gowns for young girls are charming, and the little frock of blue serge, called "Gamin," is irresistible.

Beer favors wool reps, velveteens, and wool velours for tailored suits. The jackets reach to below the hips, or even farther, and the skirts

The frock called the "Blue Bird" gets its name from the brilliant-plumaged little bird perched above the satin bow

are gracefully draped. He shows hats and fur sets with all his street suits. Two youthful models with flounced skirts, and a brown velvet and black satin dinner dress and wrap are among the successful models from this house.

THE THREE MUSKETEERS

Poiret has at last deserted his long favored type, the scant Empire robe, and taken to fullness and drapings—not much, to be sure, but noticeable because of the contrast to his last season's models. Suit coats are hip length here, and the skirts are often laid in large box plaits, four or more forming panels.

A lovely evening dress shown on page 38 is of white chiffon embroidered in tunic effect with alternating lines of rhinestone and jet. In front the jet lines are long, the rhinestone short, and in the back this order is reversed. Skunk bands are the only other trimming.

"Nymphe," another evening dress, is of softest white liberty silk over flesh silk, so simply draped that one can well imagine it the raiment of some Greek goddess.

All three of the famous *Mousquetaires* are popular models. "Athos" in brown, button trimmed, and with black velvet pocket flaps, is first favorite, and "Porthos" and "d'Artagnan" are not far behind.

Even the most obdurate of suitings are subdued to not unbecoming draperies, as in this Chéruit model of corduroy

Poiret's wraps are, as always, marvels of richness. They are voluminous, trained, and frequently have huge, shirred sleeves. A glorious yellow wrap with big, cape-like collar of black velvet called "Canari" is one of the best models.

Curious combinations of materials arranged so that the front of the costume is of one fabric and the back of another are noted here. So, also, are sleeveless coats that disclose the full, shirred sleeves of the dress. A dress that bears an amazing resemblance to a coat of mail proves to be nothing more uncomfortable than a net woven in a tiny pattern.

COUTURIER TO THE QUEEN OF SPAIN

Worth shows many suits with a wide fringe always hanging at the left side of the front. To finish the corsage at the throat he uses either the Directoire collar, a wrinkled silk stock, or a standing band of fur. Many of the sleeves are finished at the hand with an original, muff-like cuff, made by winding a small boa around the sleeve with the head overlapping on the outside of the cuff, and the feet and tails hanging loose.

All muffs are large, but Worth is showing a skunk muff of enormous proportions to be carried with a loose, baggy coat tightly banded above the knee. Sleeves are made from square or triangular pieces of chiffon with tassels hanging from every corner.

The Queen of Spain is a patron of Worth's Paris establishment, and this week, on her way home from England, she spent the morning of her single day in Paris selecting Worth costumes. The evening gown, "*Patricia*," of all-over white beading with finely netted jet forming the lower portion of the skirt and sleeves, bore another name until two days ago, when the Queen chose it for herself, counting it the gem of the collection. Monsieur Worth promptly changed the name in honor of his royal client.

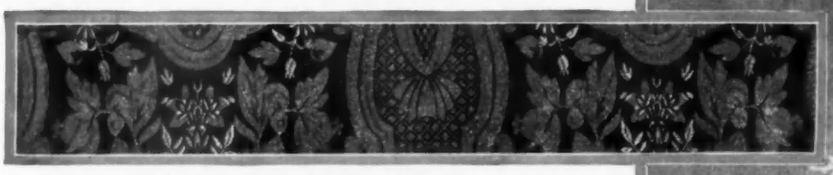
C. H. L.

THE CHÉRUIT SILHOUETTE IS ESSENTIALLY NATURAL AND EASY,—APPARENTLY UNCORSETED, FLAT, BROAD BELOW THE HIPS, AND WITH A SKIRT THAT PERMITS PERFECT FREEDOM OF MOTION

LEFT-HAND FIGURE.—Chéruit, master of the sash, artfully uses it with its almost invariable accompaniment of big tassels, flatteringly to slim the rather ample figure she advocates. Here, a gray tulle sash is worn Carmen-fashion over a straight blouse of gray velvet brocade, which it holds quite flat and straight. Most original is the neck-line of the blouse, which touches the base of the throat in front and forms a deep V in back. As in several of her models, Chéruit throws the drapery below the hips, making it a sort of flaring, much plaited tunic, in this case of gray tulle.

MIDDLE FIGURE.—Unlike the majority of designers, Chéruit uses long, shaped sleeves, frequently kimono, in her evening wraps. This mantle of beige satin embroidered in white, and collared and cuffed with marten, is one of her favorite models.

RIGHT-HAND FIGURE.—The Chéruit coat-suit closes straight and tight across the chest, has no revers, and for the collar employs only a high, tight band of fur suggesting a ruche. As in this suit of old-red ratine banded with blue fox, the basque of this Russian blouse type of tailleur flares widely, and frequently shows godet plaits each side of the back. The seaming of the blouse, and the shaped belt relieve the suit of a too bare simplicity.



On a leaf-green background is a frostwork of conventional flowers in silver threads broken by smaller patterns in brilliant colors

BROCADES FOR COAT LININGS RIVAL IN COSTLY SPLENDOR THE RICH MATERIALS FOR EVENING WRAPS

THIS fur coat, cut on the conventional lines that are good style every season, is developed in the richest of furs and materials—seal deeply banded with a dark-toned stone marten and lined with one of those sumptuous brocades which alone would make it a beautiful and expensive garment. Furriers are using for the linings of coats the same rich materials as are made up into evening wraps—as heavy, as gorgeous, as expensive. This season brocades and brocatelles have reached the extreme of costliness.

Two of the materials which our grandmothers especially favored have been revived, but the one quality for which they were especially prized has been eliminated; brocatelles and matelassés not only cannot stand alone, but would make a most pitiful attempt to maintain a soft puff.

Black, white, and colored matelassés are shown in the usual allover patterns with the old, raised surfaces. An excellent quality, 34 inches wide, can be bought for $10.

Nearly all the favorite styles of brocatelle have a touch of gold or silver, and blaze with myriad brilliant colors. One of the richest, which yet is one of the most subdued, is white with streaks of silver, and another is a sunshiny yellow with darts of gold. This is 32 inches wide, and costs $20 a yard. A white brocatelle with unexpected patches of grosgrain silk oddly frosted with gold is 32 inches in width and is priced at $27.50.

Colored brocatelles, though often garish in color and pattern, really make wonderfully sumptuous and elegant wraps and linings for fur coats. Atuyer, Bianchini, Férier of Lyon have made some of the richest Egyptian and oriental brocatelles which are being retailed in New York. One with a ground either vivid blue, red, or green, is patterned with conventional birds and flowers in strongly contrasted colors and gold. This soft, heavy material, 32 inches wide and selling for $19.50 a yard, is shown at the bottom of this page.

Another of their beautiful weaves is in pale leaf green, has a slightly duller and rougher surface, a frostwork design of silver threads which are woven into the satin, and raised sprays of conventional flowers in orange, blue, and pale gray. This silk is 32 inches wide, and costs $27.50 a yard. It is shown at the top of this page.

Brocatelle in royal blue beautifully patterned with conventional birds and flowers in burnt orange, gold, and gray-blue

The SOCIAL ANARCHIST

THE inconsiderate behavior of the summer visitor and traveler in regard to the personal property rights of those who good-naturedly open their private places to this public invasion is a matter under discussion at many of the country houses this autumn. That the young are the greater social barbarians in this taking undue advantage of special courtesies and privileges seems to be unanimously conceded.

IN restricted colonies there are frequently especially desirable views, stretches of beach or other natural advantages that are kindly opened to visitors, but rarely does the owner yield to a generous impulse to share his property with them that he has not reason to repent so doing. They monopolize the beach at inconvenient times, or they extend an invitation to invade the grounds to their acquaintances, whom they sometimes actually take upon the house piazza, if it is unoccupied, or whom they thrust upon the proprietor or the members of his family if they happen to appear. Even the opening of paths and roads to general summer visitors is usually a source of more or less annoyance to owners because of the boisterous behavior, the propensity to explore private quarters and the untidy and destructive practices. Now and again there arises a great newspaper outcry against the alleged injustice on the part of the privileged classes in shutting the public away from desirable bits of private shore or meadow or road; but no attempt is made on the part of those who stir up class antagonisms to ascertain the reasons for the withdrawal of what, in many instances, have been one-time privileges. Indeed, tales of such abuse of courtesy could be related that would fully justify drastic measures of exclusion.

IT all begins with the children, for wherever met, the American child in any social class is conspicuously self-directed and self-centered to a degree that astonishes well-bred people of other countries accustomed, as all other nations are, to regard childhood as a period for guidance and discipline. The fact is that such codes of behavior as are imposed on the older youth of our land are mainly concerned with the current conventions of their class in regard to specific occasions, and are neither devised to touch the fundamentals of conduct, nor to apply to general intercourse. And, as a result of such a superficial view of behavior, there is hardly a species of rudeness or an invasion of the rights of others that is not perpetrated by members of that class which seems to consider itself socially privileged especially in the out-door season—a class that apparently conceives this to be a period of legitimate license.

THERE are also more important aspects to the invasion of the rights of others than that of mere rudeness of behavior in intimate personal intercourse. But the development of the self-willed, undisciplined, thoroughly self-centered child into the lawless young man whose evil deeds are a disgrace to the best traditions of his class is perhaps logical, because he is an example of the evil wrought to one's self and others by the practice of social injustice. Sinister is also the development of the undisciplined girl who through the lax methods of her natural guardian is allowed to be a law unto herself, only later to scandalize her world.

BEYOND the individual to the group and to the nation spreads the influence of this social, anarchistic disregard of justice, and it arouses antagonism that strikes back not always wisely in defense. Reduced to its last analysis, all the social unrest which has upset values both here and in Europe, unsettled men's minds, dissipated fortunes, and deprived many thousands of workers of their means of livelihood, is found to rest upon this very question of the rights of others. And at the moment this principle is being brought aggressively to the fore in the political campaign that is now being carried on.

DOING as one pleases is antagonistic to the principles of our government, for a recognition by all of the rights of all is the foundation upon which democracies are developed. "No one liveth to himself" is a basic truth of the art of living which should be patiently expounded in every nursery in the land.

Mlle. Farzane here exploits two new modes —the latest coiffure which is simply an indiscriminate swirling of hair close to the head, and the transparency of the newest and extremest gowns

The most successful negligée Mme. Robert has created this season is developed in cherry chiffon brocaded in self-toned velvet stripes and tulips. The folds within the square décolleté and the little puffed sleeves are of the cherry chiffon, and over the whole corsage is thrown the glory of a golden scarf

THE ROBE INTIME, WHICH FOR A LONG TIME PRESERVED ITS PASTEL COLORING AS ALMOST ITS ONLY MARK OF DISTINCTION FROM THE EVENING GOWN, NOW BURSTS INTO A GLORY OF GOLD AND CRIMSON

The gold lace scarf is cast loosely over the shoulders, falls in broad ends in front, and in back is caught into a golden girdle, from whence it drops to the odd, pannier-like drapery of the skirt

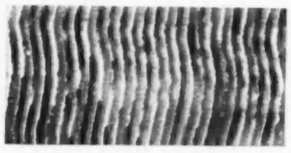
NOT STYLES FOR EVERY WOMAN BUT A PARTICULAR STYLE FOR EACH WOMAN IS AN UNDERLYING PRINCIPLE OF THE WORK OF THE COUTURIERS WHICH, RELIGIOUSLY FOLLOWED, ENABLES THEM TO PRODUCE GOWNS THAT CONTRIBUTE NOT ONLY TO THE BEAUTY OF THE WEARER BUT ALSO TO THE ÉCLAT OF THE OCCASION

Royal blue crêpe de Chine brocaded in the same color is used for Alice Nory's gown

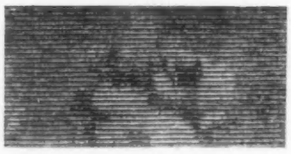
For the stately Alice Nory, Margaine Lacroix creates a queenly gown of blue crêpe de Chine richly ornamented with silver and hung with silver bead fringe—a gown well calculated to reflect the brilliancy of theatre lights

Alys Lorraine is just the type of woman to carry off the somewhat eccentric character of a suit which Premet has designed for such occasions as a morning walk or breakfast in the Bois. A most odd conceit is the cartridge trimming on the blouse

An underdress and shoulder-coat of bronze crêpe météore veiled with écru lace, a bronze ostrich feather touched with green on a hat that matches the woodsy brown of the gown, is a costume that Marjolaine commends for afternoon drives in the autumn Bois



Velvet ribbed chiffon in two shades which might be effectively used for the frock above



Corded pompadour silk with black rib and natural flowers on a bronze ground for dress above

Soft velvet showing bronze and green stripes under a black pile for Alys Lorraine's frock

AS SEEN BY HIM

The Season for Getting Acquainted—Englishmen in the Throes of a New Fashion—In New York Verily East is East and West is West

NOW comes the autumn of our content made glorious by the mild warmth of the Indian summer. The "Fall," as we poetically call it, is the American season. Our springs are brief, our summers torrid and dry, but in September we awaken to a new life. It is not a season of laborious entertaining. We are resting on our oars and enjoying what the gods have provided.

The seaside palls first, for on chill days it is a shade melancholy. One by one the great Newport houses close. Mrs. Stuyvesant Fish was one of the first to leave—almost immediately after the Horse Show. She gave her Louis XVI ball—I believe that was the epoch, if dancing in an improvised ballroom with mirror-lined walls hung with garlands of flowers and with glimpses of an illuminated garden beyond means any epoch. The Cornelius Vanderbilts followed with the bringing of "The Merry Countess" to Newport. The old Strauss waltzes and polkas are always delightful, and Maurice Farquhar, who has been singing for some years, has lost none of his delicacy of phrasing. Perhaps, after all, the old things cooked up and served with a new sauce are best. The tableaux at the Casino are also a pleasant memory. I am sure that few audiences ever gazed upon fairer pictures than those presented by Miss Ladenburg, Miss Andrews, Miss Rives, Miss Lawrence, and the gorgeous Mrs. Richard Stevens. Mrs. Belmont's dance at Easton's Beach was an echo of quite a famous affair given a few months ago at the Magic City, a Paris Luna Park, and also of a Coney Island entertainment once given in the suburbs of New York, but to which society did not take as kindly then as now.

THE FASSIFERN HUNT

The gay world is slowly dispersing. Some have returned to their country places in the vicinity of New York, others have gone to the Hot Springs of Virginia, among them Mrs. Stuyvesant Fish, who later will visit the Garrisons. And speaking of the Hot Springs, a Hunt Club has been added to its attractions. The first meeting, which is called the Fassifern Hunt because it is held at Fassifern Farm, took place during the late summer. Under the direction of Mr. Tate Sterrett, the M. F. H., a jolly party gathered at the Homestead Hotel and, after a typical southern luncheon for which the cuisine of the hotel is famous, rode over to the farm.

GETTING ACQUAINTED

Autumn is the only season in which we become really acquainted with our friends and neighbors. At our horse shows, hunts, and amateur races there is a delightful unbending, a species of informality which is truly most enjoyable. If we go to town it is for a little voyage of re-discovery, a trip to the restaurants or the play, and to the new hotels and the new theatres. Of course, incessantly active business men are in town every day, but they are whisked out in fast trains or motors, and leave early. Now and again we look in at the clubs, but, as a rule, we do not venture so very far up town.

Photo by Aimé Dupont

Mrs. Alfred Wagstaff, Jr., promises us a new volume of poems and a new play

Photo by Aimé Dupont

Miss Frederika Paine, one of the all-year residents of Newport

Photo by Aimé Dupont

Miss Julia Dick, who is engaged to Mr. William Kingsland Macy

As everything will be late this year owing to the elections, it is far too early to predict anything of fashions. Besides, we are extremely conservative in these affairs.

THE FASHION REVOLUTION IN LONDON

London, on the other hand, is undergoing a revolution in dress, manners, and customs The Unionists and the Labor party have changed much that seemed rockbound. Mufti, derby or soft hats, tweeds, and what was once called undress attire, prevail, and except on extraordinary occasions, the old afternoon costume is not worn. In the season one sees morning or cutaway black coats and top hats, but the frock coat has disappeared. And gradually France is doing away with formality in dress. A bridegroom no longer wears evening dress in the morning or at midday.

The English newspapers are deploring this change in dress and manners, which is even having its reflex here where much less attention to formalities is observed than was ten years ago. Dinners are shorter, food is simpler, and there are fewer mysterious dishes. Even our newest hotels have caught the inspiration; we are no longer haunted by the smells of sauces and seasonings such as used to lurk in the dark corridors of certain hotels on Fifth Avenue. Stuffy hangings, heavy curtains, and ornate bric-a-brac have given way to lighter draperies and furnishings. This is a hint caught, without a doubt, from the decoration of our own homes.

WHY NOT POLITICAL HOSTESSES?

We in America are apt to be self-absorbed. We live for the present, never for the past, and we hardly consider the future. Hence other nationalities think that we are a bit careless of progress. Just now we may be selfishly absorbed in our cure at the Hot Springs, in our little neighborhood horse shows and amateur races, in the hunt, in entertaining people at our country seats, in occasional visits to town, and junketings here and there, but we really are beginning to take the future more seriously. A few of us—and more, I am glad to say, each year, particularly among the younger men—are taking the liveliest interest in politics. Mr. Ogden L. Mills is intent on going to Congress, and he will be a credit to us, no matter whether he represents our party or not. We need just such people in Washington. His wife was Miss Rutherfurd, a daughter of Mrs. William K. Vanderbilt by a former marriage. The Mills and the Reids have always taken a keen interest in public affairs. When Mr. Ogden Mills goes to the Continent he is always entertained by his sister, Lady Granard, one of the great political hostesses.

We should have such hostesses in this country. So far, outside of Washington, we have not seen many women take up politics and government, with the exception of those who are advocates of Woman Suffrage. In this field we find Mrs. Oliver H. P. Belmont and her eloquent and beautiful young orator, Miss Inez Milholland, Mrs. Clarence Mackay, Mrs. Philip Lydig, Mrs. Egerton L. Winthrop, and a number of others. Mrs. Bourke Cochran follows her husband's various hustings actively, and Mrs. Nicholas Longworth comes of a political family. But beyond these we have practically no political hostesses. Now, however, the fashion has been set, and there is no reason why Washington should not see political salons

(Continued on page 136)

The homely hook and eye, grown to mammoth proportions, is covered with silver tissue and holds together such gorgeous fabrics as absinthe green velvet, of which the skirt of this wrap is composed, and velvet brocaded chiffon in Dresden colors which is for the sleeve draperies

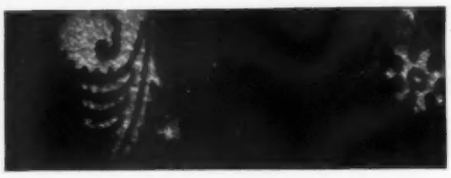
When black and gold metal brocade, bands of fur, and heavy lace are used in conjunction, the result is a wrap of such regal splendor that only a woman of fine presence could wear it with impunity

A wrap diametrically opposed to the one on its left, in its youthful foundation of white satin trimmed with alternating bands of fluffy black and white marabout, and revers, cuffs, and long, tapering skirt revers of soft, white chiffon, accented by edgings of black velvet ribbon

IT IS AT THE THEATRE OR THE OPERA, WHERE THE GOWN IS BUT HALF SEEN, THAT THE WRAP HAS ITS MOST APPRECIATIVE AUDIENCE

WRAPS FROM FRANKLIN SIMON & COMPANY

Black and white is nowhere more strikingly combined than in ***plush*** *brocaded* ***meteor,*** *which is a deal used for draperies. From Atuyer, Bianchini & Ferier, of Lyon, France*



The French firm of Poeckès & Baumlin is showing a rich new material, suitable for wraps, with a background woven in two threads, here claret silk and gold, and brocaded in velvet and gold

A NEW SALON FOR UNIQUE FASHIONS

In Quaint Surroundings the Lover of "Something Different" May Satisfy Her Taste

THOUGH it is scarcely a year since Madame Bongard threw her salons open to the public, she is already regarded as an important factor in the world of fashion. The establishment of this new luminary, who, by the way, is a sister of the famous Paul Poiret, consists of several apartments in a large new hotel just off one of the main boulevards of Paris. Quaint, attractive rooms they are, furnished with the usual artistic sense of the Poiret family. So, of course, they form a most suitable setting for Madame Bongard's unique models.

SALONS AS UNIQUE AS THE GOWNS

The main entrance is through a small, square hall with walls covered in a buff paper with large blue polka dots which, just at the top of the high, wooden wainscoting, is finished by a narrow stenciled frieze of red flowers with touches of black. The buff and blue of the paper are in charming contrast to the woodwork, which is painted a pronounced gray. A double doorway leads to a larger room with woodwork in vivid green and walls covered with flowered chintz. Wooden tables, odd flower stands, and curious old chiffoniers painted the same shade of green as the woodwork, furnish the quaint room, and the last touch of completeness is the wooden bird cage hung at the daintily curtained window.

On either side this room are other suites of salons and showrooms, where are exhibited the hats, gowns, and lingerie. The latter is a branch of the sartorial art in which Madame Bongard is particularly interested, and in which she has originated some interesting and practical designs. The main showroom on the right is hung with "toile de beurre," a buff background striped with dull red, which is printed especially for the house. The woodwork is gray, the furnishings, upholstered chairs and sofas of the Louis XVIth period, with some rare pieces of inlaid mahogany. White batiste curtains embroidered in chainstitch with a large central medallion hang at the windows. The over curtains and portières are of the same sheer material. The former are edged with a deep, pointed border of red linen, the latter are embroidered in red chainstitch. Out of this room open the fitting rooms, papered in red and white check toile.

AN INEXHAUSTIBLE GENIUS

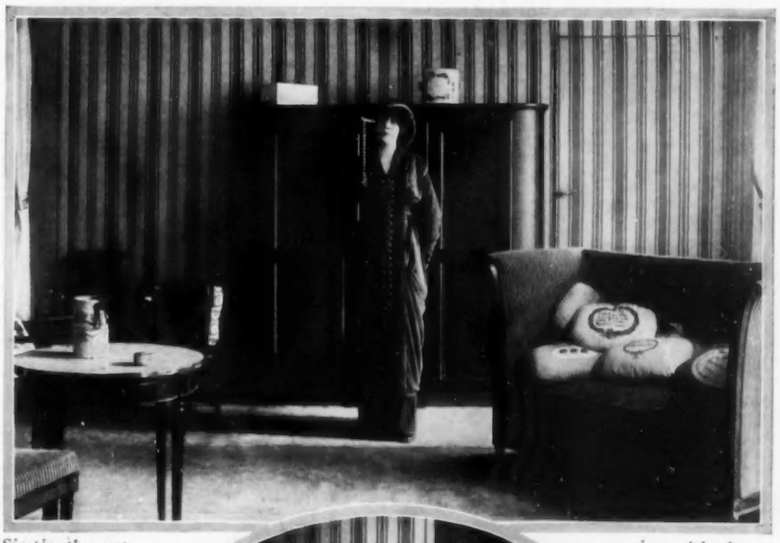
An artist to her finger tips is Madame Bongard. She designs all the creations of the house, and apparently her inspiration is inexhaustible, for after working over the hundred or more models which formed her collection for the autumn, she declared she only wished she had the time to design as many more. Yet so much of herself goes into each costume, and so attached to them does she become, that it is really a hardship for her to let them be taken, after they have come to her for final inspection, from her own apartments to the showrooms.

Madame Bongard really made her début last spring, but as a matter of fact, it is this opening which is her first important showing. From the models especially photographed in her salons for Vogue it will be seen that each is stamped with a certain indescribable charm which has always set the models of this family in a class apart.

A TASTE FOR VIVID COLORS

The topmost photograph on this page shows a cleverly simple reception gown of cherry-colored chiffon with very narrow stripes of

(Continued on page 104)



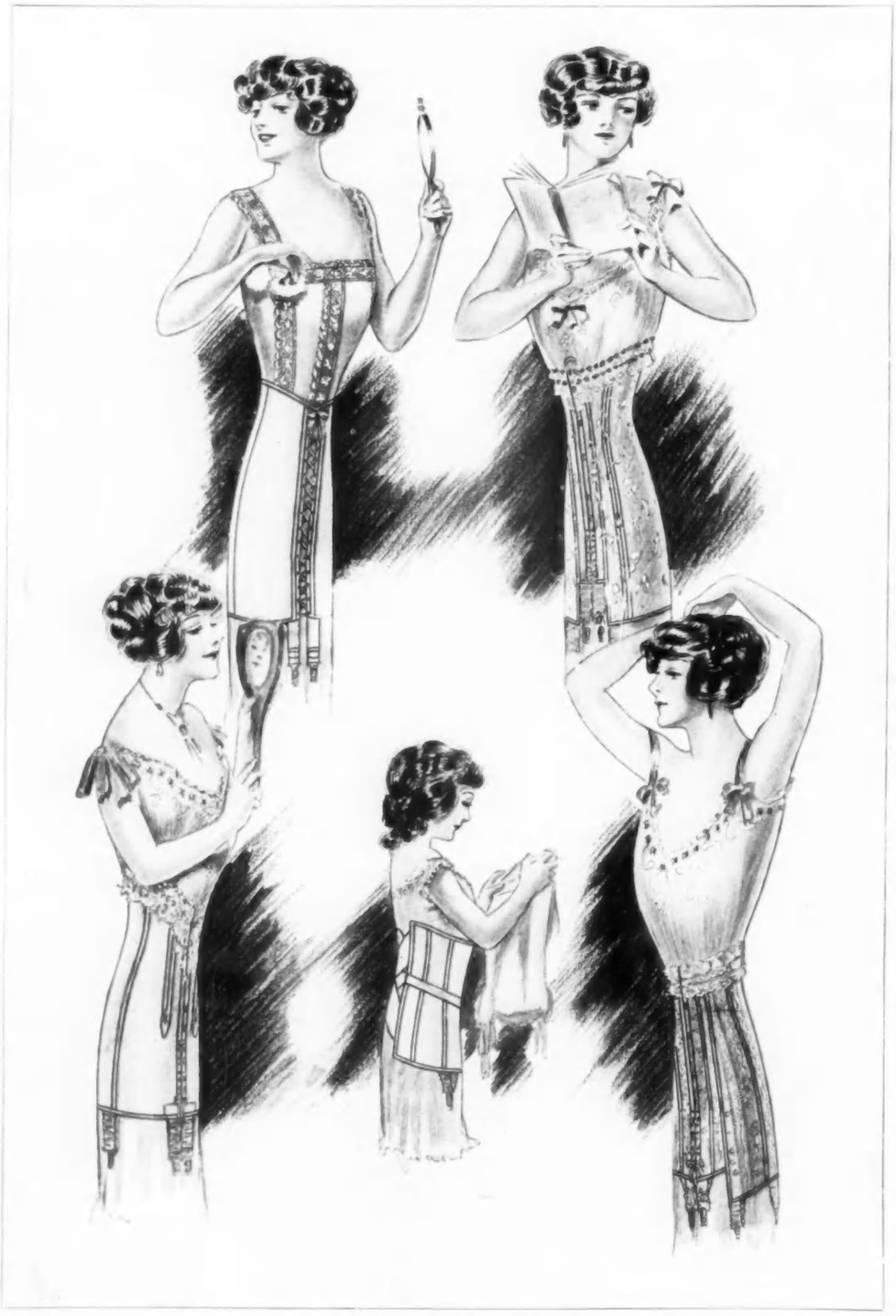
Simple the outline of the frock, but the coloring is a rich cherry, black, and commingling of gold

***An originality** eminently Poiret-esque distinguishes this evening gown*

One marvels that anything so simple can be so unique as is this demure wrap

Every designer attempts an interpretation of the military costume—Madame Bongard's is in green velvet, gold braid, and brass buttons

CORSETS EXTREME IN CUT AND BONING WHICH YET DEVIATE FROM THE CONVENTIONAL ONLY ON THE SIDE OF NATURALNESS, HEALTH, AND BEAUTY



A boneless corset of hand-woven elastic gives all the support a slim figure requires, keeps the waist-line trim, and molds a graceful form. The stout woman will wear it under her boned corset to reduce the hips and thighs

A corset in which cut, boning, and material combine to make a most pliant mold and give the essential uncorseted effect. The hand-woven silk or linen tricot not only is exceptionally supple, but also makes a pretty corset

For the very little maid has been designed a corset in which a few well-placed bones take the place of steels and laces. Sportswomen have made it popular for athletics and as an undress summer corset

MODELS FROM MME. SCHWARTZ

A model of figured satin, in white or colors, cut with exceptionally wide side gores to allow comfort and great freedom of motion. It also avoids that appearance of hardness over the hips which a too much boned corset often gives

A model that extends only high enough to give roundness and trimness to the waist-line and just low enough to give a soft, unbroken line along the hips. The top is cut to give the ease so many extremely low corsets deny

SEEN *in the* SHOPS

Gowns and Wraps New in Styles and Colors—The Latest Phases of the Indispensable Blouse—Utility Plus Beauty in the Intimate Part of the Wardrobe

FROM among the many attractive afternoon gowns of soft materials displayed in the shops, the two models shown in the lower corner have been chosen as representative of certain new fashion tendencies.

The gown on the right is made up in crêpe de Chine in Benjais blue, a new shade somewhat resembling Copenhagen. The yoke, deeply rounded in front and V-shaped in back, the high-standing collar, and the revers are made of a prettily patterned shadow lace. The revers are veiled with blue chiffon which is also used to form a shallow yoke over the deeper one, and over both is lapped a V of elaborate Bulgarian embroidery edged on either side with three amber buttons. These buttons reappear on the revers and at the wrists of the long, leg-o'-mutton sleeves, which are set in at the armhole of the lining. The waist is so cut as to continue over the shoulder, and is there finished with a small tuck of the material.

The accordion plaited skirt of the crêpe de Chine is kept from flaring unbecomingly by a straight band of the material, slightly draped, which starts a trifle above the knees in front, but which, as it extends to the back, drops lower and is at last joined at the hem by more of the amber buttons like those seen in front. The dress fastens down the back and the slightly raised waistline is encircled by a crushed belt that terminates in back in a pump bow. This model may be had in taupe, gray, or black for $45.

A NEW STYLE AND A NEW COLOR

The afternoon frock on the left is developed in another of the new autumn shades—mahogany, it is called, but it is really more like a deep, dull, crushed rose. The waist is quite simply made of crinkly French chiffon with tiny tucks which extend well over the seams of the long sleeves, which are set in the armholes of the lining. This is an excellent way in which to give the kimono effect to a sleeve and yet permit a freedom of motion that has heretofore been impossible. A guimp of fine net, a row of small rhinestone buttons, and narrow bands of shadow lace, combine to form the collar and yoke. Folds of charmeuse in the same mahogany tone band the seams on the waist. The flat, embroidered panel of charmeuse, which commences about five inches above the waist and continues down on the chiffon pannier of the skirt, is worked in the same toned silks as the frock. Small rhinestone buttons drop in a straight line from one of the motifs on the panel, and thirty more of the little brilliants outline each side of the straight, charmeuse underskirt. A panel similar to the one in front, but unembroidered, is laid down the middle of the back, and the belt is finished with the ever popular pump bow. This dress may be had in any one of several colors for $55.

Still another phase of the Robespierre collar and the double frill on a nicely tailored blouse

The kimono shoulder is retained, but greater arm freedom is made possible by setting the sleeve in the armhole of the lining

The confining draped band as used on this mahogany-colored dress is one way of holding the plaited skirt from flaring unbecomingly

Marabout forms a pretty, light, and warm trimming before fur time arrives

FOR CHILLY AUTUMN EVENINGS

There is now sufficient chill in the autumn air to warrant the adding of some extra warmth to the evening wrap even before furs are actually needed. Marabout lends itself most effectively to this end, especially in the wrap shown in the middle of the page. Copenhagen blue charmeuse, cut on the kimono style, is slightly draped at the waist in front where folds are held in place by an elaborate frog. The fullness in the back is shirred onto a cord which is placed so as to simulate a high waist. The large shawl collar of natural colored marabout forms in front a broad band that outlines the coat. A deep cuff of the trimming finishes the roomy elbow sleeves. Old-gold charmeuse is harmoniously used as a lining for this blue wrap which costs $40. For the same price it may be had in rose lined with silver, taupe with shell pink, or turquoise blue or black lined with white.

MORE BLOUSES

An attractive feature of the white crêpe meteor blouse shown in the upper corner of the page is the modified Robespierre collar which lies perfectly flat in the back and is deeply pointed in front. A shallow yoke across the back extends over the shoulders and holds in place the gathers, back and front. The opening is in the middle of the front box plait, down which run eleven little pearl buttons, and on either side of which spreads a wide frill of accordion plaited, hemstitched crêpe meteor. A smaller frill outlines the deep, stitched cuffs of the long sleeve. Price, $5.95. This model comes in navy blue, gray, and black crêpe de Chine.

A sheer white blouse, well made and tucked by hand, is always smart. Such a blouse, with fronts and back closely pin-tucked in V-shape, sells for $5.95. Entredeux is used to join the shoulder and armhole seams. The standing collar and deep cuffs are of the material tucked around instead of lengthwise, and both are simply finished by a hem. Small pearl buttons and hand-made buttonholes fasten this blouse at the back. Frills and jabots might easily be adjusted if a less severe appearance were desired.

SIMPLICITY IN NEGLIGÉES

The figure in the middle of page 50 illustrates an inexpensive negligée. The large collar fits snugly at the neck and continues to the high, semi-fitted waist in surplice lines. There the left side laps over and fastens with a hook and loop. The collar, the three-quarter, set-in, flowing sleeves and the front opening are buttonholed with self-toned silk. In rose, pink, blue or lavender, this tastefully made model of albatross may be purchased for $5.45.

The shop that sells this negligée is showing a perfectly straight throw model of albatross in several different colors. It hangs in good lines from the shoulders and is buttonholed around the collarless neck, the three-quarter, flowing sleeves, and down the front. The price of this easy-to-slip-into model is only $2.95.

An imported combination, daintily designed, that unites petticoat and drawers with a minimum of material

A CLEVER COMBINATION

A buyer of underwear for one of the well-known shops has returned from France, bringing with her many original models in undergarments. The topmost figure on this page shows a three-piece combination of an excellent quality of sheer lawn. The corset cover has five rows of Valenciennes insertion down the front and back, and is held in place at the round neck and armholes by wash ribbon drawn through eyelets onto which is whipped a lace edging. A high waist effect is produced by a broad scalloped band and a narrow band of lace. The novel feature of the model is the panels back and front. These are trimmed with rows of insertion, at the fourth one of which the panel falls loose so that the opening of the drawers is completely concealed and the general appearance is that of a very lovely short petticoat. The drawers portion is lace-trimmed, be-ruffled, and be-ribboned in a pretty fashion. Price, $12.75. Other original models have been imported, and all are finished with the same daintiness.

Those who are sufficiently slender not to require a heavily boned corset will be interested in the model sketched in the lower corner. It is made of an excellent quality of pink treco cut with a low bust. The skirt extends well below the hips and is held securely in position by two sets of double, silk elastic garters. An uncorseted appearance is obtained by having only one bone on each side of the front, two over the abdomen (one of these, by the way, is lined with pink plush), and two more in back. Thus perfect freedom and sufficient support are assured. Narrow, pink silk braid, the exact shade of the material and the garters, neatly finishes the top of the corset. These corsets are made up in only the one color, pink, and in the one material. Price, $20.

NOVEL SKIRT HANGER

"Something different" in the way of a skirt hanger is sold by a small shop that makes a specialty of combining art with utility. These hangers are charmingly gotten up and would serve as an attractive gift. The skirt is held by two small metal clasps which, in spite of their daintiness, take a very firm grip. Two pieces of broad, white silk braid, run through two yellow metal rings, are attached to the clasp. The hangers are in two pieces and so accommodate themselves to closet room and packing. A quaint, hand-painted card with an appropriate little verse is tucked into each box. They sell for 50 cents each.

A rest robe, inexpensively but tastefully made, of albatross, buttonholed with self-toned silk

RUGS MADE TO ORDER

Everyone furnishing a home is confronted with the necessity of obtaining suitable floor covering, and as a harmonious ensemble is essential, the necessity is frequently a difficulty.

A firm whose slogan is "You choose the colors and we'll make the rug" has done much to solve this problem. The use of specially made rugs in harmony with the decoration of the room is a recent development, particularly for summer homes, bungalows, and apartments. This firm has made it possible for one to get exactly the effect that is desired and by the easy means of an exchange of samples. If samples of the prevailing colors in a room are sent to the manufacturer, they are matched and samples are made and sent to the customer, so that they can see in miniature what the rugs will look like when finished. By this method one can make sure of the color and quality, so there is small chance of getting something that will prove unsatisfactory.

Another method by which one can buy rugs from this firm is to indicate on the manufacturer's regular scale of colors the desired combinations. This same firm has, of course, many lovely rugs all ready made up in every size from 3 x 3 feet to 16 feet in width, and all up to this size are seamless. Colored plates of these "ready-to-use" rugs are sent upon request, and among them one is sure to find several that fit into the various schemes of room decoration.

The material used in these rugs is always of the best. The rugs lie flat on the floor, are reversible, and soft to the tread. A good special rug which is meant to take the place of the much admired Navajo is woven by hand, and while it is heavier than the Navajo, it is much less in price. A natural camel's hair rug called the "Cairo" is exceedingly durable and will stand any amount of exposure without losing its texture and color.

A FLEXIBLE HAT

A tailored hat appropriate for outings of any sort is made of white fur felt. This model fits the head snugly, as the felt is unusually soft. It is round, but as it is perfectly flexible, it can be turned and crushed into whatever shape is most becoming. Price, $8.

The hat requires but little trimming. A cord and tassel of heavy silk tied in a bow on the side makes an excellent and sufficient finish. These are made in black, white, and in many colors for the price of 75 cents each. Quills are always appropriate for the tailored hat, and cost from 50 cents upward, according to the quality and length. A more elaborate trimming is the pheasant wing which may be adjusted either in the front or on the side. Price, $2.

A DUTCH DUSTING CAP

One of the large city stores is showing a dusting cap made from fancy colored handkerchiefs that is both practical and becoming. A Dutch effect is obtained by gathering in the back to fit closely to the head and plaiting the material around the face into a straight, turned-back band formed of the hemstitched handkerchief border. Price, 15 and 25 cents each.

Do not miss page 8. If this is a borrowed copy of VOGUE, *page 8 is printed especially for you.*

Bones, few and well placed, and a general excellence of finish characterize this corset for the slender figure

A Charming Woman Down In Maryland

—a woman of the world—writes us: "I can sit here in my own room and discover not only what is new, and what to wear, but also how to purchase it from the Fifth Avenue shops, without stirring. No battling into ill-tempered stores—my shopping is done for me better than I can do it myself."

This woman patronizes Vogue's Shopping Department.

Have you?

If you were going to buy a rare gem you would consult a connoisseur.

Why not then have your shopping done by a connoisseur?

Women of good taste who are constantly in and out of the shops become wonderfully discriminating. Such women stand ready to fill your smallest—or your greatest—request.

Perhaps the question of a winter suit is puzzling you, perhaps a hat, or perhaps it is a wedding present you wish you were in New York to buy. We will gladly purchase it for you. Write for it to-day to

The Vogue Shopping Department

Banding of the finest skunk one and one-half inches wide sells for $8 a yard

A one-and-one-half-inch width of white coney may be bought for $1 a yard

A lovely quality of moleskin for dress banding costs $8.50 for a six-inch width

HERE IS A TYPE OF DRESS THAT ADMITS OF MANY VARIATIONS IN MATERIAL AND COLORING ACCORDING TO THE KIND OF FUR SELECTED FOR THE TRIMMING BANDS

In a season when fur is an almost ubiquitous trimming every woman will desire at least one fur-trimmed gown. This model was of white chiffon trimmed with bands of ermine which were caught at intervals with circlets of pastel flowers

A band of mink tail for neck and sleeves costs $3.50 a yard

A half-inch band of muskrat may be purchased for $1

SHOWING HOW WE MUST BE SHOD THIS AUTUMN IF WE WOULD PUT OUR BEST FOOT FORWARD—BOOTS AND SHOES HAVE CHANGED ONLY SLIGHTLY, BUT EVENING SLIPPERS RIVAL THE RAINBOW IN COLORING, AND BRIGHTLY-COLORED HEELS, WHICH ADVANCED SO SLOWLY TO POPULARITY, SEEM TO HAVE "ARRIVED"

A fur set that shows true artistry—taupe chiffon froths from a large neckpiece and muff of moleskin, from the dark, velvety depths of which glimmer large, silver roses. Designed by Estelle Mershon

The steel-buckled Colonial shoe of patent leather, with the exception of the fancy toe cap, remains the same as last year

A rather fanciful dress shoe of black patent leather and black and white striped silk for afternoon wear

In this satin evening slipper, the heel matches in color the striped edge and the backing of the rhinestone buckle

This harlequin satin evening slipper with its rhinestone buckle is now seen in a variety of color combinations

The black patent leather dress boot with a gray cloth top, pearl-buttoned, retains the favor it won last winter

A good style, buttoned, walking boot of dull black calf, with an exceptionally well cut last and Cuban heel

FOOTWEAR FROM J. & J. SLATER

SEEN ON THE STAGE

The Provincial Flavor of the Early Autumn Productions—The Real Season for the Native New Yorker Starts When Mr. Drew Opens The Empire

By CLAYTON HAMILTON

Photo by Moffett Studio

Florence Reed in the rôle of an ingenue adventuress in "The Master of the House"

Copyright, 1912, by Charles Frohman

The artist and his model in Augustus Thomas's new play. Frederick Perry as Duncan Coverly and Gail Kane as Louise

José Collins in "The Merry Countess," so far the best of this season's musical comedies

THE first point that may be noticed by the metropolitan reviewer when he resumes his career of theatre-going in the latter half of August and the first half of September is that the audience, in that unseasonable season, is very different from what he is accustomed to in the middle of the winter. He looks about the house, and (except for the somewhat disconsolate countenances of his fellow critics) he looks in vain for a familiar face. The people everywhere about him are quite evidently not New Yorkers. Indeed it may be said that, when the theatres open, all New York is still away, and that all the rest of America that has a little leisure has come for its vacation to New York. The theatres draw their patrons from this transient population, and Broadway assumes the aspect of a one-week stand. In this peculiar season New York is really a "road town"; and the astute managers supply it with the sort of play that is intended as a "road" attraction.

Hence, in the plays of this preparatory season, the reviewer is doomed to note a certain crudity of humor, a certain over-emphasis of primary emotions. Those finer and more subtle plays, which require the appreciation of the most subtle audience, must wait until New York itself returns from elsewhere and resumes its round of theatre-going. The visitors from Omaha and Oklahoma might not enjoy Maeterlinck or appreciate Pinero: this, apparently, is the maxim of the managers. Yet, in attending the early productions of the present season, the critic was a little led to wonder if the managers had not aimed below the taste of even those tourists who look upon Grant's Tomb as a worthy work of architecture.

One habit of the managers at the outset of the year is commendable from many points of view—the habit, namely, of presenting for a week or two some successful play of the preceding season, in order to show it to the tourists from out of town before it is sent upon its travels. This gives the piece the best of advertisements; for a visitor who has liked it in New York will carry word of it to his home town and advise his friends to see it when it comes.

In pursuance of this policy, "Bought and Paid For," "Bunty Pulls the Strings" and "Disraeli," were resumed in August; and it should perhaps be noted, as they go upon their travels, that they deserved this cordial sending off. Certain musical comedies, like "The Pink Lady" and "The Siren," were also reproduced in August. Both of these were prettily tuneful; and "The Siren" has the rather rare advantage of telling a coherent story.

As usual, the signal for the real season to begin was given by the reopening of the Empire Theatre with Mr. John Drew in a new comedy. Mr. Drew's social following is such that he calls a large number of New Yorkers back to town to greet him at his annual opening; and many of these remain subsequently in the city and afford an audience for further plays. The pieces that followed Mr. Drew's reappearance this September must await consideration in the next number of this magazine. For the present we are required to converse about the comparatively paltry offerings of that provincial season when New York takes on the aspect of a one-week stand.

"READY MONEY"

OF all the comic pieces of the early season, by far the best is "Ready Money," by Mr. James Montgomery. This melodramatic farce enjoys the merit of a basic theme which is both fresh and entertaining. This theme may be stated generally in the form of the proverb, "To him that hath shall be given"; more particularly, the idea is that any one may easily make money if he has it already, and that the strongest asset of a corporation is the confidence of the stockholders in the solvency of those who are conducting it.

The hero, Stephen Baird, is down and out. He has invested all his money—ten thousand dollars—in a Western mining claim; and he has not been able to sell sufficient stock to work the mine and to discover whether it is rich or not. James E. Morgan, the wealthy owner of the adjacent mining properties, has loaned him money with Baird's mine as the security and is about to gobble up the hero's investment at the expiration of his note. Baird is very melancholy on New Year's Eve, and refuses to join a holidaying party, even though it includes his fiancée, the wealthy Miss Tyler. In this predicament the hero falls into association with one Jackson Ives, an apparently wealthy person whose social status is, however, vague. Actually Ives is, as he describes himself, "the greatest counterfeiter in the world." He hands the hero fifty counterfeit one thousand dollar bills, and tells him that if he will merely show these to his friends (without making any attempt to pass the worthless money) they will immediately subscribe for large allotments of his stock.

This procedure (with certain misgivings) the hero follows. He flashes the false roll of fifty thousand dollars before the eyes of his intimates, and they tumble over each other in the effort to invest in his mining stock before the price advances. They telegraph news of this apparent opportunity to their friends in other cities; and checks begin to pour into the hero's pocket by every mail. At this he suffers an ethical reversion, and endeavors to return the money, which he deems he has collected on a false assumption; but his friends regard this new mood as an effort to squeeze them out of a good thing, and demand that he shall retain the money that they have invested in his mine. They even threaten to appeal to the courts to compel him to keep their investments.

But meanwhile the hero's partner in the West, encouraged by the sudden flood of subscriptions for their stock, has recommenced active operations and has discovered a rich vein of gold. By this intervention of the long arm of coincidence the over-trustful investors are assured a large dividend upon their money, and the hero is enabled to marry the girl who till then has been kept wavering by his business perturbations.

This clever farce is briskly handled; and its transition into melodrama is conducted without any disruption of the mood of laughter. Its main merit of course is the criginality and vivacity of its basic theme. But it carries sufficient characterization to distinguish the hero and several of the other actors as individual and living beings; and there is a real humor in many of the lines.

This amusing piece is thoroughly American in its zest and its slangy affability. It is also distinctively American (if we may be pardoned the remark) in its airy toying with the ethics of commercial honor. A good case, of course, is made out for the hero, who, on the one hand, is evidently tempted beyond his strength, and, on the other hand, quite strictly keeps within the letter of the law. But to laugh amiably at financial jugglery is an aptitude for which our American audiences seem, at the present time, more easily fitted than the audiences of any other country. In this connection, however, the critical observer should remember that that strictness of ethical integrity which is demanded rightly of the serious drama cannot logically be exacted in the irresponsible domain of farce. "Ready Money" is too laughable an entertainment to launch anyone on a career of counterfeiting; and it should be classed among those compositions that are great good fun.

"LITTLE MISS BROWN"

"LITTLE MISS BROWN," a farce by Mr. Philip Bartholomae, author of "Over Night," stands clearly on a lower level of achievement. The initial idea of this comic composition, though very old, is excellent; the fault lies in a paucity of invention in the development of this idea.

Little Miss Brown, owing to a series of accidents, arrives unattended at a provincial hotel at what (in that town) is regarded as a startling hour of the evening. She gives her actual name to the day clerk and is refused a room. But when the fat and affable night clerk assumed dominion of the desk, she accepts a suggestion from the colored porter and gives the name of Mrs. Dennison. She is assigned at once to a suite that has been ordered in the name of Dennison, and goes to bed.

In this suite it has been the intention of a certain Mr. Richard Dennison to meet his wife, who is to join him from another direction. Arriving, and being told that Mrs. Dennison is now asleep, he goes to bed in another room of the apartment. Only at breakfast does he discover that he has shared the suite of rooms with Little Miss Brown, the innocent intruder. At this moment, his wife arrives, having been delayed upon her journey; and this Puritanical spouse is flung at once into an apparently justifiable passion of jealousy. The situation is complicated by the fact that Mr. Dennison's aunt and uncle have come to the hotel to settle a bonded fortune on their nephew in recognition of his happy married life, and by the further fact that a theft of jewelry, which has actually been committed by the chambermaid, is ascribed circumstantially to the heroine. Little Miss Brown, besides, has personal troubles to encounter; for her fiancé, discovering her in a compromising situation, deems her to be false, and in consequence she transfers her affections (quite justly, be it said) to another and more trustful man. In the end, these various complications are resolved to a reassuring termination.

The first two scenes of this play are taken up entirely with exposition, and each of them might be summarized succinctly in a single sentence. The author seems lacking in the imagination necessary for a fruitful development of his traditional idea. The figures in the farce are merely types and never breathe the breath of characters; and the lines are lacking both in humor and in wit. The result is a sense of thinness and dullness, which increases as the piece drifts on. "Little Miss Brown" may do well enough upon the road; but it lacks that nimbleness of agile wit which is necessary to a farce that shall please the experienced theatre-goers of New York.

"THE MERRY COUNTESS"

OF the musical pieces of the early season the best, without question, is "The Merry Countess," an up-to-date revision of "Die Fledermaus," of Johann Strauss. The book of the present version is the work of Miss Gladys Unger, with collaborative lyrics by Mr. Arthur Anderson. The music of "Die Fledermaus" has been amplified by the interpolation of various other compositions by the wizard of the Danube. These have been selected and arranged by Mr. Melville Ellis, whose taste is also to be discerned in the costumes of the women members of the company. Of the great merit of the music of the master of the waltz it would be impertinent, in these latter and less tuneful years, to speak in any terms but those of reverential praise. The whole soul of gay Vienna seems to have expressed itself in the merry dancing measures of the all-but-classic Strauss. In "The Merry Countess," the "Beautiful Blue Danube" is sung anew, and it falls upon the ear like some wistful memory of that sweet time when we were seventeen.

The costumes devised by Mr. Ellis are (if one may venture the opinion) less meritorious than his arrangement of the music. Mr. Ellis is enamored of pale tints and filmy draperies; his colors (being mild) are easy on the eye; but he seems to lack the sense of line. His designs are sophisticated, and not simple, in their drawing. His dresses are of the stage stagey, and would look startling anywhere but in the theatre. In other words, he seems, in designing his dresses, to fix his eye always on his audience.

"The Merry Countess" tells a fairly coherent story, but it would be profitless for the magazine reviewer to dwell upon the details of its intricate and laugh-provoking plot. Miss Unger's lines have unction, and occasionally sparkle into wit. Her cleverest endeavor is a satire of the present prison system, effected by the exhibition of a jail where all the prisoners are sedulously treated like the guests in a first-class cosmopolitan hotel. The piece is, on the whole, well sung and adequately acted. The best performance is that of Mr. Martin Brown, who cleverly acts the part of a weak-witted aristocrat and also contributes the most delightful dancing of the evening. The athletic agility of Mr. Brown is a thing to wonder at, and his dancing also exhibits a fine feeling for the subtler axioms of art.

Elizabeth Nelson in "Ready Money" at Maxine Elliott's Theatre

"THE MODEL"

THE name of Augustus Thomas has become one to conjure with; and a new play by this leader of our American stage has come to be looked forward to as an event. It is therefore with a sense of disappointment that the critic must record that "The Model" is a very bad play. Mr. Thomas has confessed that "The Model" was conceived and written several years ago and has ever since lain idle in his trunk; but an author in his supreme position must be held responsible for whatever work, whenever written, he chooses to disclose upon the boards.

The present piece is very weak as drama, and must be regarded mainly as a mass of talk. The talk (of course) is nicely worded; but nearly all of it says undisputed things with a solemnity that seems uncalled for. Ever since "The Witching Hour"—that finest of all plays yet written in America—Mr. Thomas has displayed a tendency to regard himself less as a dramatist than as a teacher and a preacher. This decision has been unfortunate for his art. Mr. Thomas is an admirable playwright (we have at present in America no better); but his philosophy, though wholesome, is commonplace, and his preaching is not profound.

There is apparently no single theme to be extracted from "The Model," for the conversation wanders here and there; but there is at least a central story, and this story is conventional. A French novelist, who is a member of the Institute, advises an American painter, who loves his model, not to marry the girl, but to arrange an illicit relation with her and to marry for convenience a girl of wealth and social position, whom he does not love, but who, in the practical sense, may be of service to him. This the purer-minded painter refuses to do. The French novelist subsequently discovers that the model is his own long-lost daughter, and, repenting of his "wisdom of the world," thanks the painter for the stand that he has taken in defence of what is called conventional morality.

This simple and expected story is embroidered with many conversations about this and that, in the Olympian manner that Mr. Thomas has assumed since he took to preaching *ex cathedra*. The most notable of these essays sets forth a distinction between the naked and the nude in art; but the author has underestimated the education of New York if he deems this disquisition at all necessary at the present day. It is true that a dramatist should never talk before his time; but it is also true that he should never talk behind it.

The plot of "The Model" loiters along in a leisurely manner instead of advancing with the masculine march of drama. The piece discloses only a single living character—that of the French novelist, a part that is admirably portrayed by Mr. William Courtleigh. The dialogue is finished and has that tone of distinction which we expect from Mr. Thomas; but all the talk seems summarised by the Shakespearian phrase of "much ado about nothing." It takes more than tall talk to make a play; and no one knows this better, after all is said, than the successor of the lamented Bronson Howard as the dean of American dramatists.

"THE PERPLEXED HUSBAND"

MR. JOHN DREW opened the veritable New York season with a four-act comedy by Mr. Alfred Sutro entitled "The Perplexed Husband." Mr. Sutro is one of the wittiest authors who are writing for the English stage to-day; but this latest of his efforts must be ranked lower than several of his preceding pieces. The trouble is that he wavers between the mood of broad burlesque and the mood of serious drama, so that it soon becomes difficult for the auditor to determine precisely in what mood of mind he is expected to approach the scene that is to be set before him next. This confusion of the momentary mood results in a final confusion of impression; and the spectator comes away from the theatre as perplexed as is the husband in Mr. Sutro's comedy.

In the main, the piece seems designed as a satire of the feminist movement in the

England of to-day. An amiable tea-merchant of commonplace intelligence—his name is Thomas Pelling—returns from a somewhat lengthy business trip to discover, installed in his household, a windy dealer in tall talk named Clarence Woodhouse and a champion of the "rights of women" named Mrs. Elstead. These parasites are members of the "League for Women," and they have converted the easy-minded Mrs. Pelling to their "cause." The result is that the tea-merchant finds himself coldly received by an "awakened" wife who refuses any longer to be a "doll," a "plaything," or "the leading lady in his harem." Mrs. Pelling confesses that she has lately seen "A Doll's House," and now, like Nora, conceives her husband to be a stranger to her. In token of this, she has moved her things upstairs.

Mr. Pelling is not a student of Ibsen and does not know exactly what to do; but his wise sister, Mrs. Margel, gives him sage advice. In consequence of her counsels, he pretends to accept the teaching of Woodhouse and his female followers, and invites into his house a yearning and poetic-souled typewriter whom latterly he has dismissed from his office for inefficiency. This girl, who calls herself Kalleia and has a yearning to go to Athens, is, in her sentimental poetising, the exact reverse of the "strong-minded" women by whom Pelling finds himself surrounded. Kalleia wears pretty clothes—an æsthetic habit which Mrs. Elstead deems an error; and Kalleia herself is not without attraction for the eye.

Mrs. Pelling becomes jealous in the old, old way over the installation of this attractive intruder, and her jealousy affords her husband several opportunities for sage sermons concerning "the independence of the individual." Mrs. Pelling has moved her things upstairs; so why should she care if Mr. Pelling devotes his leisure hours to the endeavor to convert Kalleia to the "cause"? Thus the deadlock rests, until Kalleia (financed by Mr. Pelling) sets forth with Mr. Woodhouse on a platonic elopement to her dreamt-of Athens. Mrs. Pelling then regards Mrs. Elstead as an encumbrance, and, having expelled the "strong-minded" woman from her household, returns with smiling tears to Mr. Pelling's arms.

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Hubert Druce, John Drew and Mary Boland in "The Perplexed Husband," Mr. Sutro's new play, which offers a lively discussion of the feminist movement

This satire of the extravagant vagaries of the more emphatic champions of the feminist movement is sustained by many sound arguments upon the other side, which are put into the mouths of certain of the characters. The dialogue offers a lively discussion of this present pressing question, pro and con. But the mood of the whole play, as has been said, remains uncertain; and, in the last two acts, the dramatic progression is halted for the sake of talk. Mr. Sutro has written better plays than this, and Mr. Drew has shown his admirable artistry in more lifelike and ingratiating parts.

Photo by White

William Courtenay and Joseph Kilgour in "Ready Money," a play of peculiarly American morals

"THE MASTER OF THE HOUSE"

AMONG the serious plays of the preliminary season, the first to be produced was "The Master of the House," a somewhat crude production that is announced as the effort of Mr. Edgar James. Nobody (apparently) has ever heard of Mr. Edgar James, and there seems to be a possibility that the name is but a pseudonym. The programme assigns credit to a German drama as the suggestion of the present offering, and ascribes the artistry of the production to Mr. Julius Steger.

The piece is journalistic in its theme. A rich, retired merchant, named Frederick Hoffman, has grown bored with the precise and excellent housekeeper whom he married in his struggling years. His wife, to lessen the labor of her domestic task, engages as assistant a pretty and ambitious girl. This girl, whose one aim is to get on in life, makes love to Hoffman's son, until she discovers that he will be disowned if he runs away from home to marry her. She then transfers her attack to the elder Hoffman, and so excites his sensibilities that he divorces his wife and marries the newcomer that has swum into his ken. The adventuress subsequently milks him of his money, to support her weak and worthless relatives, and reduces him to desperation by her whimsical exactions. Ultimately the hero recovers from his aberration, and, having renounced the adventuress in an explosive curtain-fall, returns repentant to the bosom of his family.

The story of this play reminds us of several narratives of fact that latterly have decorated the first pages of our metropolitan dailies. Because of this, the theme is timely, and is therefore lacking (like all merely timely themes) in the sense of the perennial and universal. The piece is deficient in the indefinable elements of subtlety and refinement. That capable actress, Miss Florence Reed, offers a skilled performance of the conscienceless adventuress, and the other parts are adequately acted; but the production somehow fails to satisfy the observer who demands an imaginative interpretation of our daily life. The piece will do well enough upon the road, because of its emphasis of crude emotion; but it will scarcely serve to satisfy the more exacting taste of the returned New Yorkers, after the illuminated autumn twilight has begun.

"THE NE'ER-DO-WELL"

"THE Ne'er-Do-Well" is described somewhat cautiously upon the programme as "Rex Beach's novel, prepared for the stage and produced under the personal direction of Charles Klein," and this description fits is very nicely. Even in its dramatised form, the piece remains more a novel than a play. The interest is narrative rather than dramatic, and the protracted action has more the air of fiction than of life.

The hero, Kirk Anthony, is first disclosed rollicking in an all-night restaurant in New York with the members of the college football team of which he is the coach, who are breaking training after winning their last and most important game of the season. In the midst of their revelry, Kirk's millionaire father walks in, and denounces and disowns his son. Later in the evening Kirk is drugged by a defaulter who is fleeing from detectives, and smuggled, in the defaulter's name, aboard a passenger ship that is bound for Panama.

Kirk wakes up a day later to find himself, without a cent, traveling on a strange ship under a strange name. He borrows clothes and money from the purser, on the security of his father's reputation, and promises to repay that officer when the ship arrives in Panama. Once arrived in port, his name recommends him to the care of the American consul, who shields him from the Panamanian police and lends him (in the course of the next few days) several hundred dollars.

But, in reply to a cablegram requesting a remittance, the elder Anthony cables bluntly that he has no son, and

(Continued on page 136)

FASHIONS *for a* FOOTLIGHT PRINCESS

As the Princess in "Discovering America," Miriam Clements Wears Several Gowns Which Admirably Exploit Her Statuesque Type of Beauty

Much the air of a Goddess of Liberty is imparted by the statuesque drapery, the placing of the heavy cameos, and the arrangement of the head band

Miss Miriam Clements, now playing in the English company presenting "Discovering America," at Daly's Theatre

In Act III Miss Clements wears a black velvet gown with ruffles of cobwebby lace, with the only touch of color a big pink pearl at the waist-line

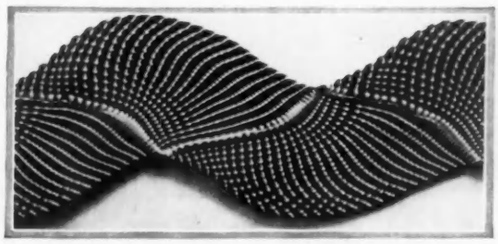
MISS MIRIAM CLEMENTS who, on September 7th, made her first appearance in "Discovering America," at Daly's Theatre, New York, shows herself as much an artist in her gowns as in her interpretation of her rôle. In this, as in her several preceding plays, Miss Clements takes the part of a princess for which her wonderfully dignified stage presence admirably fits her. As always, she has planned her gowns to develop to the full the majesty of her bearing, and the results are well worth the study of any woman who approaches the statuesque type.

Miss Clements' evening gown in Act I has not only been specially designed for this part, but the material has been specially woven. The undergown of shot gold and silver charmeuse fits closely to the figure. Fish-tail train and hem are edged with a thick gold cord and the point of the train is finished with a heavy gold tassel. Over the underdress is draped a clinging tunic of a wonderful silver brocade into which are woven golden shadows of giant leaves. The tunic opens down the right side and is clasped at the knee by a large cameo selected from Miss Clements' beautiful collection and set in a gold filigree band. Two cameos hold the drapery on the sleeves, the silver band which swathes the hair is fastened over the forehead with a large cameo, and the pretty silver tissue shoes are finished with cameos instead of buckles. Lucile of London was the dressmaker.

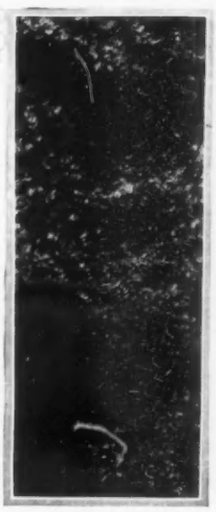
The contrast between this gown and the costume Miss Clements wears in Act III is most pronounced. The black velvet gown, absolutely plain on the right side, is draped up at the waist-line and at the foot on the left. The corsage is cut V shape and the opening is filled with a cobwebby Malines lace. A square collar of rich guipure lace finishes the throat, and a ruffle of fine lace runs from the V to the waist-line and is there caught by a large pink pearl, the only touch of color on the dress. This costume was designed by Mme. Firenze of London.

BRAIDS THAT MARVELOUSLY RESEMBLE FURS, AND LONG-NAPPED FABRICS WITH PLUSH-LIKE SURFACES ARE SOME OF THE TRIMMINGS DESIGNED FOR WINTER TAILOR-MADES

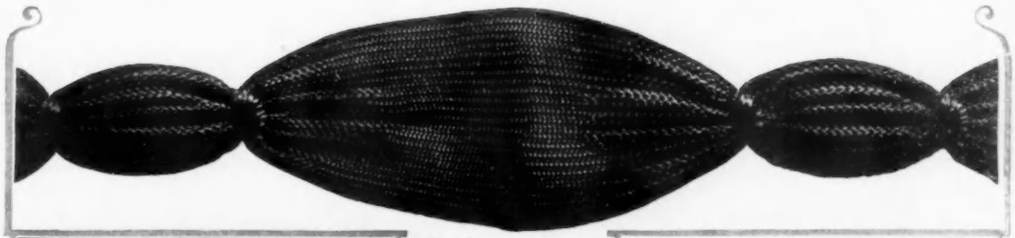
Crimson uncut plush for trimming—silk loops on a tissue ground



A new serpentine weave in a silk braid eminently suitable for tailor-mades

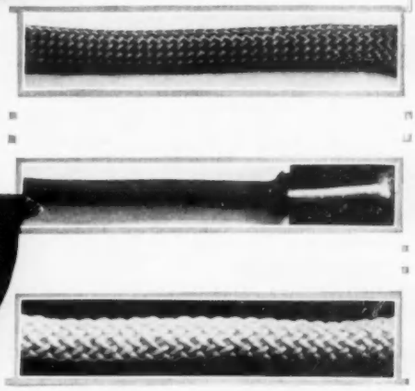


Peau de Bête is a long-haired, cut silk plush made by Rodier



Broad soutache is woven in this odd new fashion by The Novelty Braid Mills

Rodier's "Plumes d'Autruche" is extremely effective as a trimming for tailored suits, and is less heavy than plush

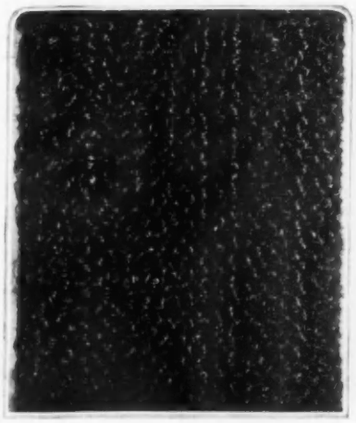


Three of the new tubular silk braids shown by The Novelty Braid Mills

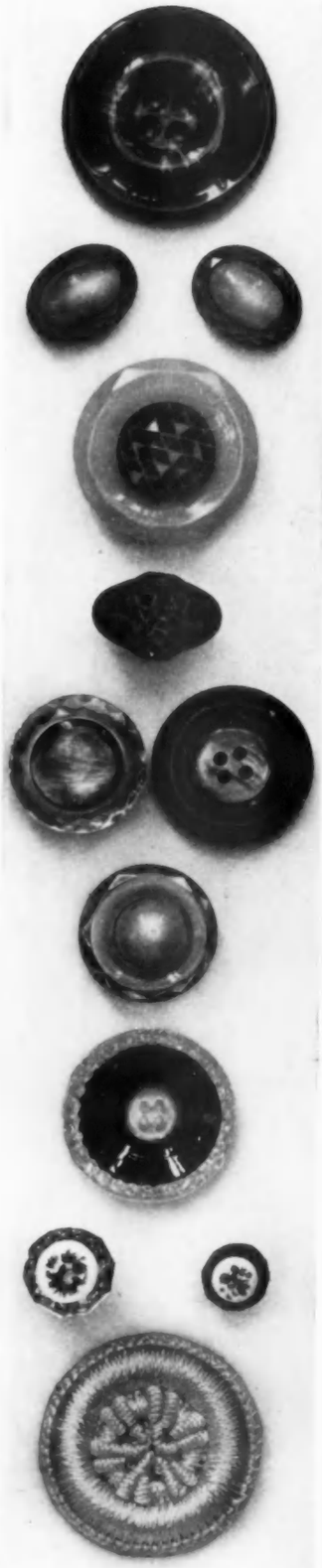
Tape braid looped to make a smart edging, 45 cents a yard

A stunning braid, three inches wide, resembles baby lamb fur—$1 a yard

A handsome silk braid in the season's new weave



"Astrachan" is the name of another of the fancied, wide, fur-like braids



Beginning at the top: large button of mottled bone; buttons with rims of cut jet and centers of yellow or blue; round button of pale yellow porcelain with cut jet center; acorn button of porcelain and jet; pearl button rimmed in cut crystal and bone button with pearl center; glass button with silver rim and center of blue porcelain; bowl-shaped button of glass in white, black, and blue; white and amber crystal buttons with china centers daintily painted; large and fancy white silk crochet button

IN BUTTONS THE SIMPLE BONE DISK OF UTILITY AND THE COSTLY BIJOU OF CUT CRYSTAL, AMBER AND GOLD ARE IN EQUAL DEMAND

AS THOUGH TO PROVE THAT NO MATERIAL IS BEYOND THEIR SKILL TO MANIPULATE, THE DESIGNERS SHOW LOVELY DRAPERIES OF HEAVY VELOURS, VELVET, AND SOFT, DEEP-PILED PLUSH

The regal combination of crimson and gold is much favored this year. Nothing could be more splendid nor more suited to the stately figure than a gown of a deep-piled, crimson velvet draped over white chiffon, and bordered with gold lace edged with skunk

Black plush so deep and soft as to resemble sealskin; width 33 inches, price $12

A peculiar gray plush known as plush grisé, a pepper and salt mixture priced at $8.50 for a 33-inch width

Plush a quarter of an inch thick yields itself, in the hands of the clever manipulator, to the softest draperies. Here taupe plush forms a trained overdress for a gown of taupe chiffon over white satin. A deep collar of the chiffon swings from the shoulders; the sleeves are very full at shoulder seam and wrist

Pale gray chiffon velvet, thick almost as a plush, which costs $7.50 for a 45-inch width

The ARISTOCRATS *of the* FABRIC WORLD

THIS season, silks, velvets, brocades and chiffons are simply marvelous in their colorings and designs. Gorgeous combinations of cherry and gold, royal purple. Empire green, orange, terra-cotta, and silver, vivid almost to crudeness, are everywhere shown. From Bianchini, one of the powers behind the thrones of the Parisian designers, come rich moires in plain colors, or striped with brilliant satin on dull tinted backgrounds, such as mauve striped with orange or dull green. Both the plain and the striped moires figure prominently among the new materials for street costumes and reception gowns.

Taffeta façonné is still in demand. This is usually dyed in such dull colors as linden gray, chestnut brown, taupe, and *"tête de nègre,"* and is used as pannier draperies over foundations of lighter colored satins or silks. A velours façonné from the same house, brocaded with self-tone figures in a manner similar to the taffeta, is one of the novelties much in use for gowns and draperies.

Striped and ribbed effects predominate in Bianchini's series of *"Soieries Côtelé,"* a silk like the old-time poplin. One called *"Princesse Côtelé"* is a silk-ribbed satin, a pretty length of which was in dark blue, ribbed with violet blue.

A new mousseline, hardly a chiffon, hardly a voile or grenadine but something just between, delightfully soft and clinging, yet with body enough to serve well for full draperies, is called *"Mignonette-Taupe."* The name applies to the material, not to the color, for it may be had in any shade desired.

Dark colored taffetas form a background for gay Scotch plaids, still used to some extent in girdles, pipings, and trimmings.

A SPECIALIZER IN SILVER CLOTHS

From Coudurier's come many of those gorgeous brocaded silks and velvets which have made the autumn Paris exhibitions almost sensational in their magnificence. The expressive murmurs of admiration which have greeted the manikins on their tours through the rooms have been caused quite as much by the beauty of the fabrics as by the smartness of the line.

A specialty of this house this season is silver cloth. As a rule, silver trimmings of any description are a trial—expensive to buy and unsatisfactory to wear. Monsieur Coudurier, however, by some process hitherto unknown, has produced an absolutely untarnishable silver thread, so that his wonderful brocades, once bought, might be handed down in all their pristine luster as heirlooms to succeeding generations.

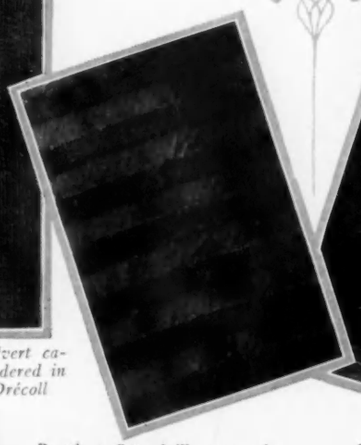
He is also showing quantities of velvets, printed in bright-colored flowers on neutral backgrounds, and brocaded velvets stamped with great, sprawling patterns of flowers, circles and squares. *"Cotelé civré"* is the name given by him to a new fabric on the order of whipcord which he is displaying in a black cord on a blue background.

A crêpe, called Egyptian, in *broché* and in *lamé* (*broché* meaning brocaded in self-tone, *lamé* in gold), stood out conspicuously from the hundreds of other crêpe materials massed in bewildering array. The groundwork was run with gold threads which threw into relief the brilliant figures of the gold

(Continued on page 130)

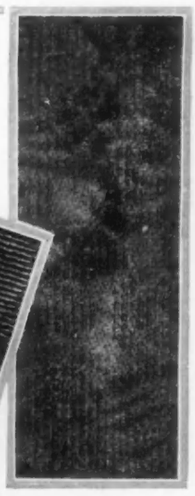
NO ADJECTIVAL ELOQUENCE CAN ADEQUATELY CONVEY THE RARE BEAUTY OF THE NEW VELVETS, BROCADES, SILKS, AND CHIFFONS

Uncut velvet in "vert canard" has been ordered in quantities by Drécoll

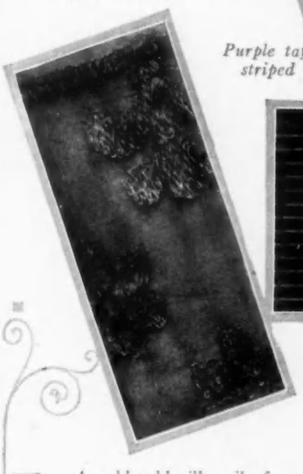


Purple taffeta faille narrowly striped with black velvet

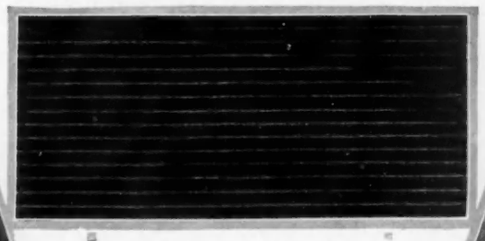
Tiny hair stripes of blue velvet on a background of gold



A green silk geometrically patterned in mixed gold and silver threads



An old-gold silk voile figured with bright gold flowers



Ottoman invisibly striped with purple, terra-cotta, green, and black

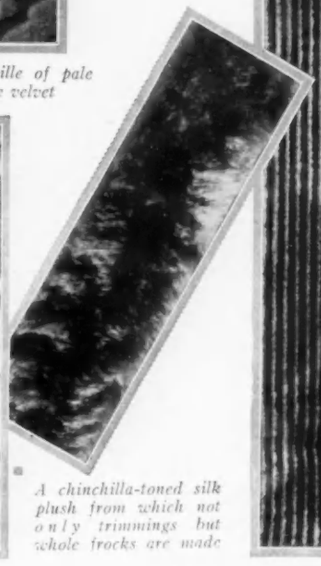
Printed velvets, here white on pink, are in trimming demand

For evening wear, a taffeta faille of pale blue silk brocaded in white velvet

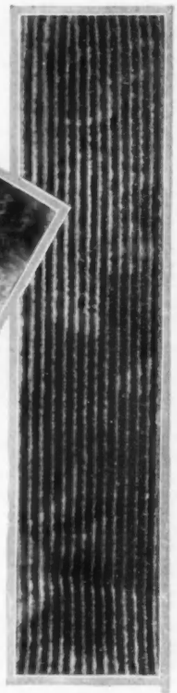
Green and terra-cotta voile brocaded in gold designed especially for Poiret

Champagne - colored, pompadour silk is bordered with a colored shadow design

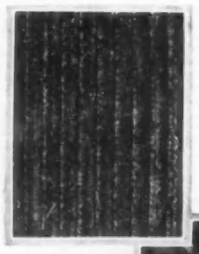
White velvet brocaded on white chiffon, a material used for afternoon or evening costumes



A chinchilla-toned silk plush from which not only trimmings but whole frocks are made



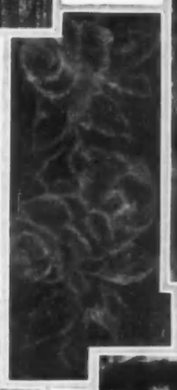
Corded pompadour silk that seems screened by a thickness of dark chiffon



Rudamaal corduroy woven in an unusual tuck effect

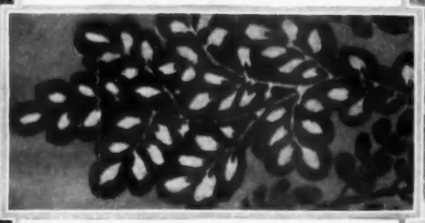
New silk striped alternately in grosgrain and satin weave, $6 a yard

Corduroy in the new weave and stripe, 27 inches wide



Silk velvet ribbon, 3½ inches wide, printed with roses

Light blue crêpe de Chine brocaded in silver roses

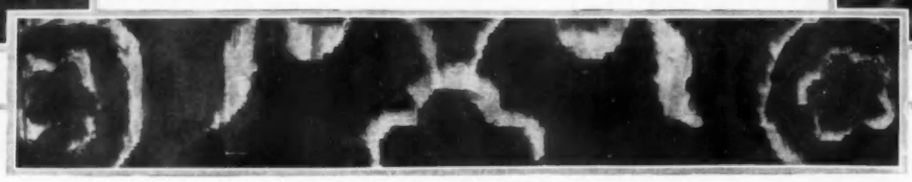


Silk voile with a border of plush brocade, width, 56 inches. Price, $20

Brocaded satin imperial for coat linings, $4 a yard

Gold tissue brocaded in velvet at $20 a yard

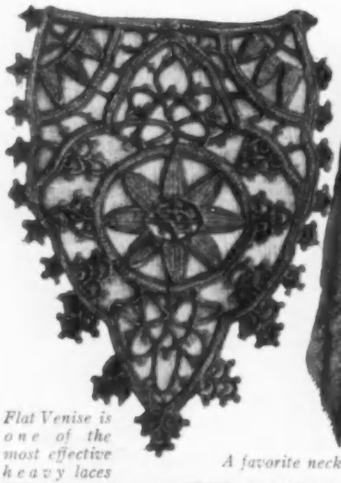
Matelassé is a heavy, raised silk for coats or their linings, $10 a yard



Cloth of gold with raised plush figures, $35 a yard

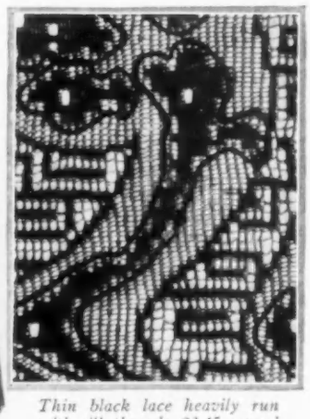
Silk ratine in two tones, a pink ground knotted in blue, $3 a yard

THIS AUTUMN, BROCADED FABRICS AND LACES HAVE ENTIRELY USURPED EMBROIDERIES



Flat Venise is one of the most effective heavy laces

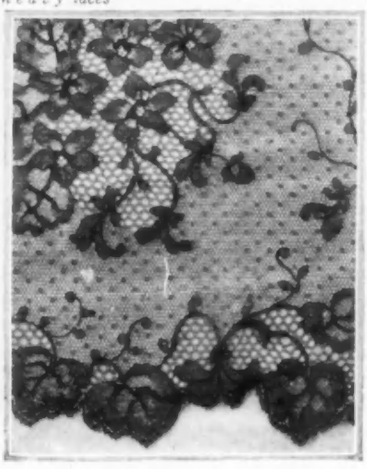
A favorite neck ruching, $2.95 a yard



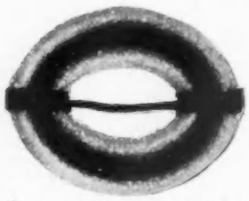
Thin black lace heavily run with silk threads, $3.45 a yard

Bohemian lace in medallion effect is sold by the yard

THE LIGHTER LACES, BRILLIANT ROPES OF RHINESTONES, AND GLEAMING CRYSTAL ORNAMENTS ARE THE SMART TRIMMINGS

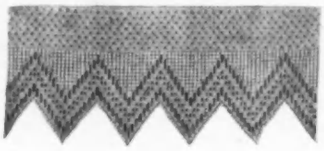


Point d'esprit lace at $2.25 a yard for a 9-inch width

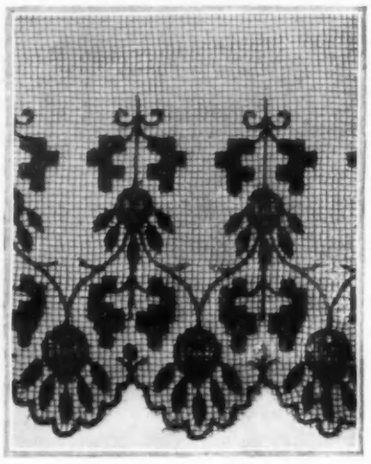


Ornament of cut jet and cut crystal beads, $1.85

Rhinestone drop fringe, $3.75 a yard



Dotted Malines in 3-inch width, 25 cents a yard



Filet lace in an 8-inch width sells at 95 cents a yard

WHEREWITHAL YE SHALL *be* CLOTHED

THE materials for the new season seem to surpass in richness and beauty those of any preceding season and hark back to the days of medieval splendor. The famous looms of France—Rodier, Coudurier, Gaillot-Guinot, Poeckés and Baumlin, and Bianchini—have vied with each other to produce miracles of beauty.

Rodier's newest fabric, for which he early predicted the success it has since enjoyed, is the *"Peau de Mouton"*—a loosely woven stuff—brocaded in large figures of soft, woolly texture like fine eiderdown. This is used chiefly for long coats and wraps. A sample is shown in the lower, right-hand corner.

Another striking novelty from the same loom is a thin challie or albatross heavily striped with quarter or half-inch bands of a blanket-like weave. These stripes stand out from the smooth background quite like the pipes of an organ—as its name suggests, *"Tuyau d'Orgue."*

In white striped with gray, white striped with black, or black striped with French blue, it makes most effective suiting, well adapted to the short, scant, slashed type of skirt shown by Premet, Francis, and other houses. This material is shown just above the moire façonné at the bottom of the page.

THE NEW HEAVY COATS

New and very striking are the *"velours paillasson"* and the *"Ariane."* The former is shown to the left of the middle illustration, and the latter directly below this. The velours, a heavy, ribbed material like whipcord, is all of one tone, a contrast to the majority of new weaves which show two or more colors in different combinations of a plain background with raised stripes of contrasting color and fabric, or of the heavy blanket cloths with wool brocades in darker or in lighter shades.

The *"Ariane"* is a loosely woven cloth, somewhat like a heavy broadcloth, with an indistinct stripe or figure of a slightly darker tone than the background. It is made in the fashionable blue and khaki tones.

A fantasy of the house is the *"bainage plissé,"* a smooth, finished serge, usually dark blue, crossed by an inch-wide, black satin stripe one side of which is woven into the fabric, while the other is left with a selvage edge to form a loose tuck or plait. This is shown in the middle illustration.

FOR THE CONTRASTING JACKET

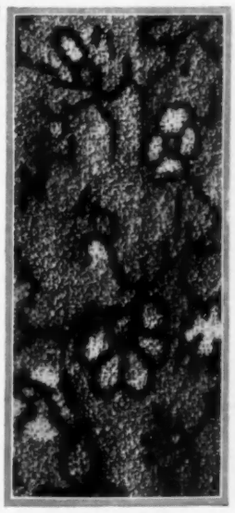
"Velours de Cordoue" is a wool brocade, much in use for short, contrasting jackets and for the wide collars and cuffs of long coats. Large, irregular figures of velours de laine cover a plain, closely woven background of serge. It comes in all colors, but is perhaps most effective in magenta. A sample is shown just above the *"Peau de Mouton"* in the lower, right-hand corner.

For trimmings Rodier is still showing silk and wool agarics printed with flowers in such vivid colors as Nattier blue and green on a plain, mustard colored background. This is shown in the middle of the three top photographs.

Many of the trimmings are woven with a long, silky nap which looks much like raveled loops of silk. Among these is a certain *"Ottoman Velours"* which consists of rows of silk fringe an eighth of an inch deep, formed of two different colored, cut silk threads.

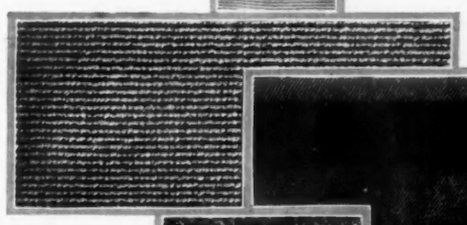
THE FRENCH LOOMS INSURE THAT NOT THE LEAST NOVELTY OF THE NEW MODES WILL BE THE MATERIALS

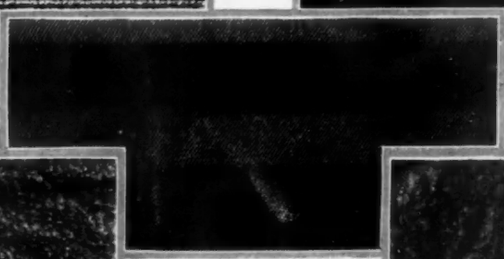
Dark blue marquisette with a nine-inch border of loosely woven, plaid agaric

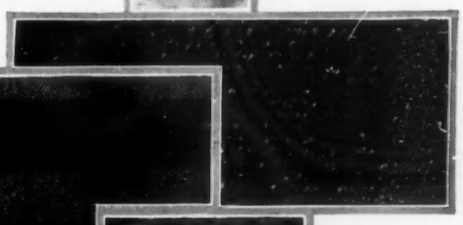


For trimming Rodier still shows silk agaric with a neutral background and oddly shaped, brightly colored figures

Old-gold silk voile with self-colored border of a shaggy, loose-end agaric



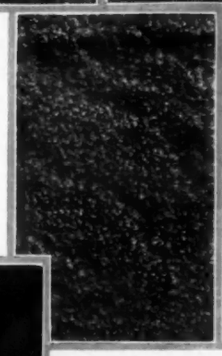


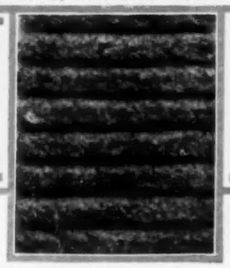


"Velours paillasson" is a heavy suiting ribbed with rounded cords

Blue serge crossed by inch-wide, black satin tucks

"Ottoman velours" consists of narrow rows of silk fringe in two colors

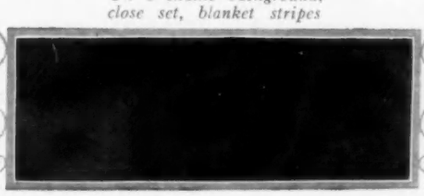


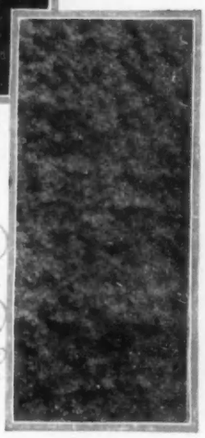


"Ariane," a loosely woven cloth with indistinct figures in a darker tone

On a challie background, close set, blanket stripes

Wool brocade used for contrasting jackets and coat trimmings





Criss-cross serge for suitings

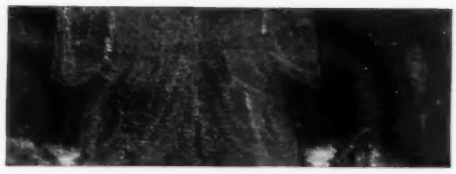
Moire façonné is a silk damask

"Peau de Mouton" for long coats

Nothing, this seems, save the usual evening wrap on conventional lines, but the rich beauty of the material makes it a mantle of splendor

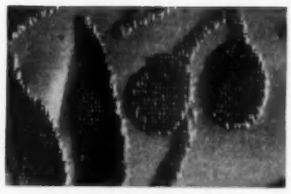
Soft pile, hand-cut plush on a thin satin meteor back at $18 a yard in 24-inch width

THE EVENING WRAP, WHICH SUSTAINS THE FULL GLARE OF MYRIAD GLITTERING LIGHTS, MUST BE OF THE RICHEST MATERIALS THE DESIGNERS CAN PRODUCE, PREFERABLY OF THOSE CONTAINING GOLD, SILVER, AND BRILLIANT COLORED THREADS TO CATCH AND REFLECT THE RAYS



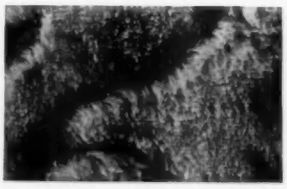
On a background of old-gold silk is woven a darker toned, raised velvet figure with shadows in gold and turquoise

Façonné Cyrano is a superb corded satin with brocade of velvet, $15 a yard in a width of 40 inches



Over bright rose charmeuse is spread a stiff pattern in black and white cut plush

Matelassé is a damask woven in silk and metal threads, here, black and gold



Gold tissue over blue satin forms a background for a large pattern of deep piled, Chinese blue plush

Stamped velvet woven in two-tone threads cut and raveled to form the pattern